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I.—ON THE SENTENCE-QUESTION IN PLAUTUS AND TERENCE.

First Paper.

INTRODUCTORY.

The most complete discussions of the interrogative sentence in Latin are by Holtze, *Synt. Prisc. Script. Lat.* II 236-285, and Kühner, *Ausf. Gram.* II 989-1024. They begin with the distinction between direct and indirect questions; on this subject Becker has now said all that is needful.¹ Sentence-questions are divided by Holtze and Kühner according to the particle that introduces them, into sentences without a particle and sentences with *ne*, *nonne*, *num*, *utrum*, *an*. Under each head are classed the idiomatic uses, e. g. under *ne*, *ilane*, *ain tu*, *satin*, *scin quomodo*, etc. These cover the special cases; for the commoner kinds of *ne* question Holtze makes no classification. Kühner employs the three-fold division into questions for information, questions expecting an affirmative answer, and questions expecting a negative answer. Questions without a particle are divided according to the presence or absence of emotion.

This system of arrangement is open to serious criticism. The tests which it relies upon to distinguish emotional from unemotional questions are entirely inadequate; written language has few

¹ *Syntaxis Interrog. Obliq.* in Studemund, *Studien*, I pp. 115-316. As the semi-indirect questions are in form and meaning exactly like direct questions, and as I have wished to include everything which would throw light upon the nature of the interrogative sentence, I have given in my lists many questions which will also be found in Becker.

signs for emotion. And even the arrangement of questions according to the answer expected is too narrow and at times actually misleading. See below the synopsis of the classification of questions according to their function, proposed by Th. Imme. The study of phrases with a view to discovering their functions should be the last step, not the first, in the inductive process. Further, Holtze and Kühner have used at the same time two systems of classification which are really distinct. Holtze, for instance, divides questions without a particle into (*a*) questions for information, (*b*) questions expressing emotion, (*c*) questions equivalent to an imperative, (*d*) *non* questions, (*e*) infinitive questions, etc., mixing form and function in entire confusion. Such a sentence as *non taces?* would come under *b*, *c* and *d*.

It was, I suppose, partly a perception of the illogical and confusing character of Holtze's system which led Draeger, I² 333-351, to adopt a more reserved and simple classification. Under *ne*, for instance, he gives only a general statement of the meaning of the particle, and then treats the words to which it is appended. Questions without a particle, however, he classifies according to the presence or absence of emotion.

The treatment of the interrogative sentence in the Stolz-Schmalz Grammar, pp. 298-300, is necessarily brief, but is noteworthy as making no reference to the three-fold division according to the answer expected, nor to the presence or absence of emotion. Except for a brief paragraph on disapproving (*missbilligende*) questions, the discussion deals wholly with the form, and not with the meaning, of the interrogative sentence.

Concerning the other discussions of interrogative sentences nothing need be said at this point, since their arrangement is in the main that of Draeger or Kühner.¹

The history of the study of direct questions, therefore, since 1843, when Holtze issued his first program on the subject, shows a gradual abandonment of the confusing system of classification according to function, doubtless largely owing to the general

¹ P. Schrader, de particularum *-Ne*, *Anne*, *Nonne* apud Plautum prosodia Argent., 1885.—O. Wolff, de enuntiatis interrogativis apud Catullum, Tibullum, Propertium. Halle, 1883.—P. Olbricht, de interrogationibus disiunctivis et *an* partiulae usu apud Tacitum. Halle, 1883.—A. Grabenstein, de interrogationum enuntiativarum usu Horatiano. Halle, 1883.—C. Naegler, de particularum usu apud L. Annaeum Senecam philosophum. Halle, 1883.—W. O Gutsche, de interrogationibus obliquis apud Ciceronem. Halle, 1885. Also Reisig-Haase, III pp. 299-314, with Landgraf's notes.

acceptance of the principles and methods of historical philology. Nothing, however, has been done toward the substitution of a better system. The whole subject has been reduced, as in the work of Schmalz, to a study of the particles, little attention being paid to the wide differences produced by variations in the structure of the sentence.

In the following pages the attempt will be made to reach a fuller understanding of the common forms of the interrogation by carrying the analysis of the structure as far as possible, even at the risk of unnecessary subdivision, in the belief that such a course will in the end lead to the surest results. For convenience, questions with a particle have been taken up first; in treating questions without a particle, it is impossible to adhere strictly to the formal analysis, for reasons which will be stated, and some confusion will be found at that point.

It was at first my intention to include some special varieties of the *quis* question (*quis est qui, quid ais? || quid vis? quid in repetitions, quid si, quid ni*) for which I have a collection of examples. But these, as well as a large number of examples from Ribbeck's *Fragmenta*, I have found it necessary to omit.

The great length to which this paper has extended itself is also my excuse for printing so few illustrations. Those which are given are selected as typical cases, and I have tried to notice briefly passages in which textual variations affect the form of the question, and all cases which for any reason seemed deserving of special notice. The lists are intended to be complete except where the contrary is expressly stated; that there should be no errors in the collection of 3000 cases is scarcely to be hoped, but I do not think they can be numerous.

I. QUESTIONS WITH *-ne*.¹

A. *Ne* appended to the verb.

Arranged according to the mood, tense and person of the verb.
sumne. Merc. 588, *sumne ego homo miser, qui nusquam bene queo quiescere?* Men. 852, Most. 362, Rud. 1184, Pers. 75, 474. All have a predicate adj., with a relative clause in the indicative, *ego* is expressed except in Pers. 474, and all are used in soliloquy. Similar to these are Bacch. 623, *sumne ego homo miser? perdidisti*

¹ Disjunctive and infinitive questions with *ne* are not included in these lists, but will be given separately.

me ac simitu operam Chrysali, and Cas. II 4, 24, except that the secondary idea, explaining the main clause, is expressed in an independent sentence. Also in Ps. 908, *sumne ego homo insipiens, qui egomet mecum haec loquar solus?* the sentence is similar in every respect, except the mood of *loquar*. For this Cam. suggested *loquor* (Rit. "fortasse recte"), which brings this case into line with the rest.

Mil. 1345, *perii. sumne ego apud me?* and Rud. 865, *sumne ibi?* are different. They have no descriptive adj. and no concluding clause, and are not in soliloquy. Bacch. 91, *sumne autem nihili, qui nequeam ingenio moderari meo?* at first sight invites a change to *nequeo*, but it is unlike the other sentences in sense as well as in form, since it does not refer in the relative clause to an evident fact, as do the rest. The sense is "Am I so far gone that I can't control myself?" Pl. 12, Ter. o.

In all the questions in soliloquy, as well as in Rud. 865, *sumne* has the effect of *nonne sum*; cf. Lor. on Ps. 908 (885 L). The cases in which *ne* produces the effect of *nonne* will be brought together later, but it may be remarked here that when *sumne* is used in soliloquy with a relative clause, the clause in all cases virtually answers the question in the affirmative. "Am I a fool? I'm bothering about politics when there are people enough to attend to them." "Am I born to bad luck? I am standing here when I ought to be running home at my best pace." So in Rud. 865, *dixeram praesto fore apud Veneris fanum: . . . sumne ibi?* the speaker was obviously on the spot, and when he asks "Am I there?" there is only one answer possible. It is therefore nothing in the form of question which requires an affirmative answer and produces the *nonne* effect; it is the fact stated in the relative clause, or, in Rud. 865, shown by the surroundings on the stage.

Other verbs with present sense are *habeon*, St. 566, Trin. 500, in the phrase *habeon (rem) pactam?* cf. Poen. 1157. These are formal questions for the conclusion of a bargain, and are asked as if for information.

vincon. Amph. 433, *quid nunc? vincon argumentis, te non esse Sosiam?* has the effect of *nonne*, because the speaker thinks he is proving his point.

repeton. Ad. 136, *irascere? || an non credis? repeton quem dedi?* Here *num* might have been used, but, as the answer is obviously in the negative, the *-ne* question produces the same effect. This case is noteworthy as helping to explain the *ne = nonne* cases.

possumne. Eun. 712, *possumne ego hodie ex te exculpere verum? vidistin . . .?* Here also there is a shade of *nonne* effect. The speaker realizes that the slave does not want to tell the truth, but is determined to get it out of him. "Can't I force the truth out of you?"

videon. Epid. 635, *satin ego oculis utilitatem optineo sincere an parum? videon ego Telestidem te, . . .?* Aul. 813 [*video* BDE, Goetz], St. 582, Eun. 724, Hec. 81, Ph. 50, 177. These are all addressed by the speaker to himself when a new character comes upon the stage, and are really meant as a kind of introduction to the audience. *teneone*, Heaut. 407, is used with the same general effect as *videon*.

Cas. III 5, 46 is best taken as a declarative sentence. Asin. 504 is given under *an*.

Pl. 6, Ter. 7.

It is important to notice how few of these, really only the two with *habeon*, have the effect of simple unemotional questions. This is not because anything in the nature of the present tense or of *ne* is emotional or inclines toward a negative, but because questions as to what the speaker is himself doing must, in the nature of the case, have an obvious answer, which seems to give the question itself a leaning toward the affirmative or the negative.

The present indicative is also used with future effect. See Lor. Most.² 774, Brix Trin.³ 1062, Madvig, Opusc. II 40, Gram. 339, obs. 2. The commonest form is *quid ago?* See Lor. on Most.² 368. Most. 774, *eon? voco huc hominem?* || *i, voca*. Asin. 755, Mil. 1036 (MSS *voco*), Andr. 315, 497, Eun. 434. These are answered by the imperative, if at all, but are not otherwise peculiar.

Pl. 3, Ter. 3.

It will be noticed that except *sumne*, which is peculiar to Pl., the first person pres. is used more frequently by Ter. than by Pl.

Indicative present, second person. *abin*. Amph. 857, *abin hinc a me, dignus domino servus?* || *abeo, si iubes*. Amph. 518, Bacch. 1168, 1176, Cas. II 4, 23, Merc. 756, Most. 850, Pers. 671, Poen. 160, Trin. 456, 989, Andr. 317, Eun. 861. Rud. 977, Sch., is unlikely; *abin* without *hinc, a me* or *dierectus* is literal, Pers. 671.

Pl. 11, Ter. 2.

A distinct imperative force is shown by the answer *si iubes* in Amph. 857, as well as by the general sense. That the sense of a pres. indic. and the questioning effect are not wholly lost is shown by *abin atque argentum petis?* Pers. 671, and by *abin an non?* || *abeo*, Aul. 660. The full consideration of these imperative ques-

tions must be reserved until all the forms have been examined separately; in the case of *abin* it is evident that a mere hint, such as the question conveys, would be equivalent to an order.

accipin. Pers. 412, *accipin argentum? accipe sis argentum, inpudens?* With imperative effect, in the midst of other forms of command.

ain (aisne). Brief note in Langen, Beitr. p. 119.

(a). With dependent infinitive, Epid. 717, (*ego*) *quoniam opera . . . inventast filia.* || *Ain tu te illius invenisse filiam?* || *inveni . . .* Amph. 799, Aul. 186, Asin. 851, Most. 964, 974, Poen. 961, Truc. 194, Hec. 415, Ad. 517. In Truc. 306 Schoell writes . . . *lateres si veteres ruunt.* || *Ain tu vero? veteres lateres ruere?* but, though the sense is not quite perfect as one question, there is no instance in Pl. where the infin. stands in a separate sentence after *ain*, nor could the indic. be repeated in an infin. I am inclined to think that the mark after *vero* should be omitted. Pl. 9, Ter. 2.

In these cases the infin. is repeated from a preceding statement. The full logical form of the question would be, "Do you (now) say that so-and-so is the case (as you did a moment ago)?" In the least emotional uses, therefore, the question is answered by *aio* (Amph. 799, Most. 974) or *inquam* (Most. 964). But as the emphasis is often upon the fact, the answer is frequently made to that (Epid. 717, Truc. 194, Ad. 517), and *ain* becomes only a kind of introduction to the real question. These questions all expect an answer.

(b). Followed by a question with a verb of saying or thinking. Amph. 284, *Ain tu vero, verbero? deos esse tui similis putas?* Capt. 551 (Bx. is better here than Sonnenschein), Capt. 892, Cas. II 6, 45 (Geppert has period). Asin. 485 is in a passage so confused that it may seem useless to add another to the guesses already made, but I cannot think that *ain tu?* standing alone, is correct. As the last part of 485 almost necessitates the hypothesis that a vs. has fallen out (so Fleck.), in which the Mercator charges the slaves with intending to run away, and as the speakers are uncertain, I should read, *Quid, verbero? || ain tu, furcifer? erum me fugitare censes?* giving the first part to Libanus, the second to Leonida; cf. Phorm. 510. Pl. 4 [5], Ter. o.

These differ from the preceding in that the verb of saying or thinking is a kind of substitute for and interpretation of *ain*, giving such a color to the whole as to make the preceding statement seem absurd. They imply a somewhat contemptuous rejection, which questions of the preceding class do not necessarily do.

(c). With repetition of a preceding phrase, either with or without the verb.

Without the leading verb. Amph. 1089, . . . *geminos peperit filios*. || *ain tu ? geminos ?* || *geminos*. Most. 383, 642, Curc. 323, Rud. 1095. Heaut. 1014, '*subditum*' *ain tu ?* is peculiar in having the quoted word first.

With repetition of the leading verb in the indic. Epid. 699, *lubuit* . . . || *ain tu ? lubuit ?* Pers. 29, 491, Trin. 987, Ph. 510, And. 875, Eun. 392. In the last two the added phrase is repeated from something said off the stage.

Pl. 9, Ter. 4.

Editions vary considerably in the punctuation of these passages, most recent editors putting only a comma or no mark after *ain tu*. That two separate exclamations are intended in some cases is evident from the double answer in Pers. 491, *ubi nunc tua libertast ?* || *apud te*. || *ain ? apud mest ?* || *aio, inquam : apud test, inquam*. And the same thing is at least suggested by Phorm. 510, Ph. *Pamphilam meam vendidit ?* || AN. *quid ? vendidit ?* || GE. *ain ? vendidit ?* Trin. 987 must be two questions, and so all edd. Where the verb is not repeated the case is less clear, but I am inclined to regard *ain tu* here also as a separate exclamation, something like the New England phrase, "You don't say!" cf. the separate use of *quid*, e. g. Ph. 510, above. This would make this class similar to the following.

(d). *ain tu (vero, tandem) ?* without any repeated phrase. Amph. 344, *ain vero ?* || *aio enim vero*. Aul. 298, *ain tandem ?* || *ilast ut dixi*. Asin. 721, 901 (but see Langen 119), Pers. 184, Truc. 609, Ad. 405, Heaut. 890, 242, Eun. 567, 803, Ph. 373.

Pl. 6, Ter. 6.

The large number of cases in Ter. points to a growth of the exclamatory use of *ain*. Pl. always uses *ain vero ?* or *ain tandem ?* Ter. has *ain tu ?* three times.

Doubtful or emended passages are rather common, owing to the easy confusion with *an*. In Aul. 538, I should follow the MSS and read *an audivisti ?* with hiatus in the change of speakers; cf. Merc. 393, St. 246. In Ps. 218 *ain* has been well changed by Lor. to *em*. In Amph. 838 *ain* is very unlikely. Goetz-Loewe read *enim*. Truc. 921, [*ain*] *hercle vero ?* || *serio*, is condemned by the fact that *hercle*, an asseverative word, is nowhere found with *ain*. Asin. 812 is emended to *an* by Ussing, with the approval of Langen, Beitr. 119. With this passage must stand or fall the precisely similar one in Phorm. 970. Bentley says, "cave vero

pro *Ain tu* cum quodam substituas *An tu*," supporting himself by Asin. 812 and Capt. 892. The latter is not parallel, and in spite of Bentley I should read *an tu* in Phorm. 970. Ritschl's conjecture, Most. 1012, *quid*, [*ain tu*] *a Tranione* ? is against the MSS and the sense of *aio*. Lor.² reads *quid, a Tranione servo* ? Rud. 1365 is added by Sch. to complete the vs.

In general it is worthy of note that *ain* never refers forward (as *quid ais* ? does) to what is about to be said, but always backward, to what has been said. As Langen remarks, it always stands at the beginning of a speech, if we change Asin. 812, Phorm. 970. When *ain tu* (*vero, tandem*) precedes a repetition, it becomes an exclamation, calling attention to what follows. In Pl. the following question is without *ne* ; Cic. Brut. 41, 152 uses *ne*. Finally, when no words are repeated with it, *ain* becomes a mere exclamation of wonder, incredulity or indignation. As it is in its nature a request for a restatement, it generally inclines toward the rejection of what has been said.

auden. Mil. 232, *auden participare me quod commentu's* ? A conj. of Bugge, adopted by Ribbeck, Lor., Bx. MSS *aut inparte*.

audin. This may refer backward to what has been said, always by some third speaker, or forward to what the speaker is about to say, and these two uses must be sharply distinguished.

(a). With direct object. Amph. 755, *audin illum* ? || *ego vero* . . . And. 342. With infin. Most. 821, . . . *empti fuerant olim*. || *audin 'fuerant' dicere* ? Capt. 602, Poen. 999. With *quis*-clause. Asin. 447, *audin quae loquitur* ? || *audio et quiesco*. The same in Bacch. 861, Men. 909, Mil. 1222, Ps. 193. *quid ait* Asin. 884, Capt. 592, Pers. 655, Ps. 330, Eun. 1037. With *ut*-clause. Asin. 598, *audin hunc opera ut largus est nocturna* ? Men. 920.

Without dependent clause, but referring backward. *audin*, Most. 622, Andr. 581 (MSS Speng. Wag. *audin tu illum*), Heaut. 243. *audin tu*, Mil. 1058, Eun. 809. Pl. 17, Ter. 5.

Logically these should be in a past tense, that is, they mean "Did you hear that ?" But the same vividness which makes the dependent verb (*loquitur, ait*) present, permits the present with past reference in the main verb. When there is an answer, it is generally *audio*, sometimes assent in a different form. Sometimes no answer is waited for.

Becker, p. 270, discusses the passages in which *audin* has a *quis*-clause. He calls questions with *audin, viden, scin*, "adul-

terinae," saying that they are often used for the imperative, and quoting in proof Mil. 1314 (*audin*), Trin. 457 (*abin*), and referring to the frequency of *quin* with imperative effect, as well as to the indiscriminate use of *vide* and *viden*. He says, "is, qui interrogat, non propterea interrogat, quod aliquid ab aliquo scire vult." On nearly all these points Becker is in error. Mil. 1314 refers forward to what the speaker is about to say, and is not parallel to *audin quid ait*? All that follows from the imperative uses of *abin*, *viden*, *quin* is that certain questions may have imperative effect, not that any particular question does have such effect. Finally, the sense of these questions is generally distinctly interrogative. This is shown by the large proportion which have a regular and unemotional answer, and also by a consideration of the situation, which is the same in all: A hears B saying something which he thinks C ought to notice, and therefore asks C if he heard it. In some cases he does not know whether C heard or not; in others, he uses the question form as a means of calling attention to the remark, but even in these cases the leaning toward an imperative effect is very slight.

(b). *audin* refers forward to something which the speaker is about to say.

As introductory to this class two cases deserve mention, in which *audin* refers backward to a previous command which is at once repeated. Hec. 78, . . . *si quaeret me, . . . dicilo . . . audin quid dicam, Scirte? si quaeret me, . . . dicas . . .* and Eun. 706, *concede istuc paululum: audin? etiam nunc paulum*. Hec. 78 is also peculiar in the mood of *dicam*, and for this reason Becker, p. 282, calls it a genuine question. Except as the subjunctive may be considered an indication of this it is not more interrogative than several of the *audin quid ait* sentences. Somewhat similar to these is Asin. 750, . . . *translege. || audin? || audio*, "Are you listening?" "Yes," in that it also refers forward, but without any distinct imperative force.

The other cases, referring to and introducing that which the speaker is just about to say, are the following: Asin. 116, *audin tu? apud Archibulum ego ero argentarium*, Cas. III 5, 62, Men. 254, Mil. 1088, Pers. 676 (Rit. uses period), Poen. 408, 1006, 1155, Ps. 172 (*auditin*), 665, Andr. 299, 865.

In the following some phrase expressing attention is interposed, generally *quid vis?* Cf. *quid ais?* || *quid vis?* Men. 310, *audin, Menaechme?* || *quid vis?* || . . . *iubeas . . .*, Epid. 400, Mil. 1313,

Truc. 331. Trin. 799, Poen. 407 (*quid est?*), Asin. 109 (*ecce*), Poen. 406 (*etiam*), Merc. 953 (*iam dudum audiui*).

Pl. 20, Ter. 4.

In these cases, where no answer is expected and except for comic effect (Merc. 953) none is given, the imperative force of which Becker speaks is more distinct. Even in these it cannot be said that the question is equivalent to *audi*. But the introductory question serves its purpose without expecting a verbal answer; the increased attention is the answer. The imperative effect is especially noticeable in *atque audin?* used generally after one imperative to introduce a second, Mil. 1088, Epid. 400, Asin. 109, Poen. 406, 407, Ps. 665, Trin. 799, Andr. 299, 865.

It will be noticed that Ter. uses, beside the peculiar Eun. 706, Hec. 78, only the form *atque audin?* never *audin* or *audin tu* referring forward.

aufersne, an old conj. adopted by Rit. in Ps. 1315. MSS *auferre non*. V. Lor. Krit. Anh. The passage is uncertain, and *aufersne* improbable. Goetz *auferen*.

censen. With infin. Asin. 887, *censen tu illunc hodie primum ire adsuetum esse in ganeum?* Aul. 309, Merc. 461, Ad. 579 (v. notes in Speng. and Dz.), Andr. 256, Eun. 217, Hec. 662, Ph. 875. (The last four and Aul. 309 have some form of *posse* in the infin.) In Rud. 1269, *censen hodie despondebit eam mihi, quaeso?* || *censeo*, the indic. is used by parataxis; cf. Kühner II, p. 758, 4. Heaut. 591, *censen vero?* is the only case without dependent verb, but is not otherwise peculiar. Aul. 315 is so vague in sense that it has given rise to much discussion. V. Langen, p. 141, Goetz *ad loc*. If it is given to Anthrax, it harmonizes fairly well with his somewhat incredulous attitude, and may then have the same sense as the other cases: "You don't really think he lives such a miserable life as that, do you?"

Poen. 730, which Langen condemns, should have *quid tum*, with A.

Pl. 5, Ter. 6.

These questions deserve especial notice from those who think that the effect of *nonne* in certain *ne*-questions is due to the original negative sense of *ne*. All the cases where *censen* is followed by the infin. expect a negative answer, and are almost equivalent to *num censes?* There are two reasons for this: *first*, the idea expressed by the infin. is invariably one which the speaker wishes to reject, so that any neutral form of question would be forced by the circumstances into a rejecting meaning, that is, would seem to

expect a negative answer. *Second*, *censen* has in these questions the notion of erroneous opinion; but this lies not in the interrogative form, but in the verb *censere*.

cognoscin. Amph. 822, *cognoscin tu me saltem, Sosia?* || *propemodum*. Poen. 1130. The *nonne* effect is due mainly to *saltem*, partly to the circumstances of the question, as in Poen. 1130.

credin. Poen. 441, *credin quod ego fabuler?* Capt. 961, Eun. 812, 852. The first case is from a confused passage, so that it is not possible to determine the sense precisely, but the rest have a *num* effect, like that in questions with *censen*, and resulting from the same kind of half-ironical sense in the verb. It is noteworthy that both *censen* and *credin* are used more frequently by Terence.

dan, datin. Curc. 311, *datin isti sellam ubi adsidat cito . . .?* Asin. 712, Truc. 631. *dan* is not found in the MSS, but is read by conj. in Asin. 671, Truc. 373, 911. The MSS Pall. have *dant*, A *da*, and *dan* may be held to explain both readings. It is entirely analogous to *datin*, all cases having an impv. or future effect, like that of *abin*. Pl. 3 [6], Ter. o.

deridesne. Curc. 392, *unocule, salve. || quaesio, deridesne me?* Curc. 18; cf. *rogas* and similar questions below.

dicisne. Most. 660, *dicisne hoc quod te rogo?* || *dicam*. Pers. 281, answered by *dico* for comic effect. These have a tendency to impv. force.

esne. Men. 1109, *esne tu Suracusanus?* || *certo*. Pers. 581. Regular questions for information.

faterin. Capt. 317, *sed faterin eadem quae hic fassust mihi?* || *ego . . . fateor*. For information.

fugin. Aul. 660, *fugin hinc ab oculis? abin an non?* Andr. 337, answered by *ego vero ac lubens*. These are in all respects similar to *abin*.

haben, habetin. Bacch. 269, *habetin aurum? id primum mihi dici volo*. Ps. 1163, Trin. 89, 964, Truc. 680, Eun. 674. These are all regular questions, without any *nonne* or future effect. Asin. 579, *argenti viginti minas habesne?* has been changed to *habes nunc*, Müll. Pros. Pl. 642, Nachtr. 103, because of the position of *habesne*, which would be unparalleled. In the disputed and difficult passage Mil. I 1, 38 (68 Bx.²) the evidence of the cases above favors *haben*. So far as I am aware *habes* without *-ne* is not used by Pl.

Pl. 5 [6], Ter. 1.

in (isne). Bacch. 1185, *in hac mecum intro . . .?* Eun. 651, Ph. 930. There is considerable variation in the MSS of Ter.; cf.

Heaut. 813. These also have impv. effect, though in Bacch. 1185 the questioning effect is also distinctly present. Pl. 1, Ter. 2.

iuben. Asin. 939, *iuben hanc hinc abscedere?* || *i domum.* Amph. 929, Mil. 315, St. 598. All have future or impv. effect, that is, they mean "will you order," not "are you ordering." In Eun. 389, *iubesne?* || *iubeam?* *cogo atque impero*, there is no impv. force: it means simply, "is it your command that I should do it?" Pl. 4, Ter. 1.

ludin. Ps. 24, *ludin me ludo tuo?* So A (Rit.); better *ludis* (A Loewe BCD and Goetz) with period.

manen (*manesne*). Most. 887, *manen ilico, parasite inpure?* With impv. effect, entirely similar to *abin*; cf. *mane*, 885.

mittin. Truc. 756, *mittin me intro?* With impv. effect. In Ps. 239 (233 L.¹) *mittin* is a change on metrical grounds from *mitte* of the MSS. It is not quite parallel to Truc. 756.

negasne. Poen. 777, *negasne apud te esse aurum nec servom meum?* || *nego.* This single case (cf. *negas*, below) is justified by the formality of question and answer, which is unlike the exclamatory tone of *negas*.

perdormiscin. Men. 928, *perdormiscin tu usque ad lucem?* Regular question for information.

pergin. With infin. present. Amph. 349, *pergin argutier?* Asin. 477, Capt. 591, Poen. 434, Mil. 380, Ps. 1300, Truc. 265, Ps. 1249 (*pergitin pergere?*), Poen. 433 (*pergere*), Eun. 817, Heaut. 237, 1006, Ph. 372, 996.

Without infin., three times with *autem*; cf. Langen, Beitr., pp. 315 ff. Amph. 539, *pergin autem?* *non ego possum, furcifer, te perdere?* Curc. 196, Mil. 300, Cist. IV 1, 14, Ps. 238, Merc. 998, Ad. 853 (*pergisne*), Eun. 380, 1007. In Men. 607, *pergin tu* is a conj. of Rit. for *perge tu* of MSS. V. Bx.² Anh. Heaut. 582, Ph. 806, have *perdis* in A (*pergis* in most of the other MSS), and this is the reading of Umpf. and Dz. In Poen. 295, a passage exactly similar, BCD have *perdis*, while A appears to have *PERG* . . . This would be the only case of *pergis* without *ne*, and *perdis* with period is therefore more probable. Pl. 15 [16], Ter. 8.

Where the infin. is used, the question is almost regular, and, though emotional, is uninfluenced in its use by the emotion, that is, by a kind of sarcastic self-restraint, the speaker asks whether a certain course of conduct is to be maintained, instead of demanding that it cease. To this kind of irony it is essential that the simple form of question should be used, or else the appearance of

a polite desire for information would be lost. It is the studiously formal style of sarcasm.

When *pergin* is used alone, it degenerates into a kind of exclamation. The middle step is perhaps the feeling that it is unnecessary to specify the silly conduct which the other person is continuing, because it is so evident, and it is noticeable that most of the infinitives used with *pergin* are rather general, *male loqui*, *argutier*, *auris tundere*, etc. So instead of saying "are you keeping up your nonsense?" the speaker says, "are you still at it?" The same sort of degeneration is to be seen in the uses of *ain*, above, to which *pergin* has several points of resemblance.

*praebe*n. Pers. 792, *fer aquam pedibus. praebe*n, *puere*? With impv. effect.

*properat*i'n. Curc. 312, *datin isti sellam . . .? properat*i'n *ocius*? With impv. effect.

*reced*i'n. Bacch. 579, *adi actutum ad fores. reced*i'n *hinc directe*? MSS *recede* with hiatus, *reced*i'n Bothe, Goetz. Future or impv. effect.

*rer*i'n. Bacch. 1127, *rer*i'n *ter tu in anno posse has tonsitari*? The verb-form is sure, the rest uncertain. An ordinary question.

*redd*i'n. Curc. 612, *redd*i'n *etiam argentum aut virginem*? is an early conj. adopted by Uss. and Kienitz on *quin*, for *redde etiam* of the MSS. Langen, Beitr. 161, points out the fact that *etiamne reddis*, not *redd*i'n *etiam*, is the Plautine form, and proposes *redde mi iam*, which is preferable.

scin. Cf. Lor. Ps. 263, Wag. Aul. 305, Kühn. II 1005, 5, Becker, 276 ff., 280 ff.

Questions with *scin* are divided according to the form of the object.

(a). With direct object in accus. Epid. 207, *scin tu istuc*? || *scio*. Ad. 581.

With infin. Amph. 1082, *agedum expedi: scin me tuom esse erum Amphitruonem*? || *scio*. Cas. II 6, 68, Poen. 879, Mil. 339, 398, Eun. 744.

With indirect question in the subjunctive. Men. 530, *scin quod hoc sit spinter*? || *nescio, nisi aureum*. Trin. 373, Eun. 437, Heaut. 820 (cf. Ad. 570). On all these see Becker, p. 282 f. In Eun. 1035, which would come here, the MSS distinctly favor *scis*.¹

Pl. 8, Ter. 4.

¹ In this case, as in some others, I have thought it better to avoid the possibility of obscuring differences in usage between Plautus and Terence, than to bring the two into conformity by changes in the text. The development of the language between Pl. and Ter. is one of the nicest problems in historical syntax.

These are genuine questions in form, and are regularly answered by *scio* (8 times), *sentio*, or by some other direct answer. In Heaut. 820 the answer is to the indirect question. There is no imperative effect, but the questions are intended to elicit an acknowledgment rather than to obtain information, and they have, therefore, an argumentative tone, which approaches the effect of *nonne*, that is, is often expressed in English by "don't you know?" But if the questioner puts himself into a more impartial and judicial attitude, he uses in English, as in Latin, the form "do you know?"

(b). *scin quid*, with the indicative. Men. 677, *scin quid est, quod ego ad te venio?* || *scio*. Men. 207, 425, 1154 (*scitin*), Poen. 1167, Ps. 276, 538, 641, 657, Rud. 773, 1216, Trin. 350, Eun. 338, Heaut. 494, Hec. 753.

The following have the subjunctive standing for a command in direct discourse, independently of the indirect question, all with the verb *facias*. Pers. 154, *sed scin quid facias? cape . . .* Cas. II 8, 54, Mil. 1034, Men. 947. Cf. also Men. 425, Hec. 753.

In Ad. 215 I should prefer *scis*; cf. Eun. 1035, above. Ad. 83 is still uncertain, but is not *scin*. Pl. 16, Ter. 3 [4].

These cases are distinguished from the preceding, not only by the mood of the subordinate clause, but also by its meaning. The forms used are *scin quid volo ego te adcurare*, *quid te amabo ut facias*, *quid ego vos rogo*, *quid est*, *quid te oro*, etc., which have no independent meaning like *scin quod hoc sit spinter*, but are a kind of empty form, requiring some further statement to fill them in, a kind of uncolored outline. While, therefore, some of these questions are answered (*scio*, *sciam si dixeris*, *quid? propemodum*, *impera quidvis*, *dic*), and the form of the answer in a few cases shows that some questioning effect is still felt, yet in most cases no answer is expected, and the sentence which gives meaning to the *quid*-clause follows at once. The result of the indefiniteness and emptiness of the *quid*-clause is that these questions have lost their independent meaning, ceased to be genuine questions, and become merely introductory to the following words of the same speaker. They are like *quid ais?* or the English, "I'll tell you what!" The clause which follows, being important enough to need an introduction, is often adversative or corrective, a tone which is more developed in the following classes. Where *volo* is used, the following sentence is an impv. or its equivalent.

(c). *scin quam, quo pacto, quo modo, ut*, with the indicative, regularly if not invariably.

Pers. 139, . . . *potest*. || *scin quam potest*? Poen. 1319. Amph. 671 and Bacch. 594 have the subjunctive. Bacch. 1178 (*quo pacto*), Aul. 47 (*quo modo*), Eun. 800 (*ut*). Pl. 6, Ter. 1.

The mood in four of these is subjunctive. Bacch. 1178 is entirely similar to *facias* above, i. e. is independent of the indirect question. The same is true of Amph. 671, where *sim* is a repetition of the impv. *es*; cf. questions of repetition, below, IV B. As to the others, Bacch. 594, Eun. 800, which Becker discusses, p. 280 f., without reaching a definite conclusion, there is apparently no reason for the subjunctive except the fact that the verbs are in indirect question. These are, however, not genuine questions, and therefore, according to Becker's law, should have the indicative. It only remains to change the text, or to say, as I should prefer to do, that the distinction between *scin* in genuine questions and in introductory questions is so slight that it does not warrant a change of text. In the transition from the indic. to the subjunct. in indirect questions, there would inevitably be some exceptional cases.

In sense these passages differ from *scin quid* by referring more clearly to what precedes, and serving at the same time to introduce what follows. The full logical expression would be, "Do you know (let me tell you) in what sense or to what degree that which you have said is to be accepted?" Then follows the explanation, which is never serious, as often with *scin quid*, but has an exaggerated tone of correction under the guise of explanation, often amounting to a threat. It is a further development of the corrective effect, which, as has been said, appears not infrequently with *scin quid*, as is attested by the common use of *at, sed*, Ps. 538, 641, 657, Rud. 1216, Trin. 350, etc.

The lack of content in the subordinate clause, except as it is supplied by repetition from the preceding, makes these questions suited to use for introduction, as in the case of *scin quid*.

(d). Three passages deserve special mention, being used in aposiopesis. Asin. 703, *adsta . . . ut consuetus es puer—scin ut dicam*? Pers. 296, *qui te di deaque—scin quid dicturus fuerim, nisi linguae moderari queam*? Ps. 1178, *scin quid loquar*? The mood appears to be subjunctive, and Becker, p. 283, is perhaps right in calling them genuine questions. Yet in all respects except the mood they resemble more nearly the examples under *b* and *c*.

(e). *scin quomodo (quam, quemadmodum, quouismodi, quid)* without a verb in the subordinate clause.

Amph. 356, *at scin quo modo? faciam ego hodie te superbum, ni hinc abis*. Aul. 307, 832, Mil. 1162 (*quemadmodum*), Most. 642 (*quouismodi*), Poen. 438, 441 (*quam*), 376, Rud. 797, Heaut. 738 (*quid*), Ph. 111 (*quam*), Eun. 1063 (*quam*). In the last A, Umpf. read *scis*; cf. Becker, 279, n. Pl. 9, Ter. 3.

These are a further development of *b* and *c*. In those the subordinate clause is almost without independent meaning; in these it has dropped off from lack of use, only the interrogative remaining. They refer, as do the others, to a preceding speech, which they correct (*at, sed* in eight cases) by adding an exaggerated and often threatening explanation. Cases which are not threatening are Aul. 307, Mil. 1162, Most. 642.

(f). Rud. 382, *scin tu? etiam qui it lavatum . . .* is the only example in Pl. of *scin* without object; cf. *audin, viden*. Heaut. 297 is an irregular sentence, but seems to me similar to Rud. 382, and I should read (after BCDEFP) *scin tu? hanc quam dicit*, etc.

Upon the uses of *scin*, taken together, it may be remarked, first, that the *nonne* effect in genuine questions (and to some slight extent with *scin quid?*) is due to the sense of *scire*, not to the form of the question or the particle *ne*. Second, there is a gradual decline in the importance of the object clause, until in *scin quid?* it becomes almost meaningless. But it is not lost altogether (except in the one or two cases noticed), as in *audin* and *viden*, because with *audin* the object is easily supplied from the words which are being uttered, with *viden* from the object or action to which attention is called, while with *scin* no such object is present to the senses. Third, it is often said (e. g. Lor. on Ps. 263, Becker, p. 276) that *scin* here unites with *quis* into an indefinite like *nescio quis*. But it should be noticed that in nearly all these phrases, *nescio quis*, *nescio an*, *haud scio an*, there is a negative, and even if we admit the possibility of an indefinite *scio quis* (Aul. 174, *scio quid dictura's*, which Lor. quotes, is not to the point), we have still only first pers. verbs. The first person and the negative seem to me to be essential; it is the speaker's own ignorance which makes his statement indefinite, and I do not see how *nescis quis* could form one indefinite idea. Further, none of these indefinite phrases appears to be used in questions, nor does it seem possible to say *nescione quid est?* in a sense like *estne aliquid?* Besides, all forms of *scin* questions except *d* and *f* are occasion-

ally answered by some form of *scire*; cf. Most. 642, *sed scin quomodusmodi?* || *qui scire possum?* If the meaning of the verb is still felt in a phrase so weakened as this, it cannot be that it is not perfectly clear in such a sentence as Men. 677, *scin quid est, quod ego ad te venio?* || *scio*. The weakening of meaning in all these phrases is in the *quis*-clause, not in the verb.

sponden. Aul. 256, *sponden ergo?* || *spondeo*. Capt. 898, Curc. 674, Poen. 1157, Trin. 1157, 1162 (*sponden* in the fifth place).

Pl. 6, Ter. o.

All are answered by *spondeo* and illustrate the formal, unemotional question; cf. *dabin*.

stasne. Cas. III 6, 20, *stasne?* || *i tu iam sis*. So A (Geppert).

tenesne. Heaut. 778, *argentum dabitur ei ad nuptias, aurum atque vestem qui—tenesne?* || *comparet?* || *id ipsum*; cf. *nostin* in Ter.

valen. Trin. 50, *valen?* || *valuistin?* || *valeo et valui rectius*.

viden. (a). With direct object. Bacch. 834, *viden convivium?* || *video exadvorsum Pistoclerum et Bacchidem*. Bacch. 1161, Most. 829. In Rud. 157, Eun. 836, the object is to be supplied. In a number of passages the text is more or less uncertain. Most. 832, *viden pictum, ubi . . .?* (So Stud. Becker, 275-6. Lor.² reads *vide tu*, omitting *pictum* as a gloss.) Mil. Glor. 376 is very uncertain, see especially Langen, p. 276. On Rud. 253, *viden amabo fanum videsne hoc*, which has been variously punctuated, Uss. rightly says, "duplex *videsne ferri non potest*."

These are all simple questions, generally answered by *video*, and not inclining in any marked way either toward the impv. or *nonne*. Epid. 221, *viden veneficam?* is like the others in form, but entirely different in sense; as the woman was not present, it means something like, "What a witch!" I should read *vide*.

Pl. 6 [8], Ter. 1.

(b). With the infinitive. Capt. 595, *viden tu illi maculari corpus totum maculis luridis?* Men. 828, Mil. 219, 990, Poen. 979, St. 637, Andr. 616, Eun. 241, 754.

Pl. 6, Ter. 3.

These have in all cases the effect of *nonne*, produced by the fact that they ask the person addressed whether he perceives a state of things which the infin. with subject accusative in the same sentence declares to be evident. That is, logically such a sentence is equal to, "His body is spotted all over! Don't you see it?" If in such a case one should say in English "Do you see it?" the mere use of the question in immediate connection with the assertion would produce the *nonne* effect.

(c). With dependent clause introduced by *ut* (*quid*, *quam*), sometimes with prolepsis of the subject of the subordinate clause.

Curc. 160, *viden ut anus tremula medicinam facit?* Asin. 149, 636 (*quid*), Bacch. 492, 1130, Capt. 557. Curc. 188, Men. 646, Mil. 1045, Most. 1172, Pers. 812, Rud. 171, 869, 1093, Trin. 847 (*quid*), Eun. 265 (*quid*), 783 (*quam rem*). Also Stich. 635, 636, Poen. 314, partly on conjecture, and Curc. 311 (*vide ut*, Goetz). In Most. 254, Mil. 1272 the MSS are misleading. Truc. 891 is entirely confused. In Most. 817, *viden vestibulum ante aedis hoc et ambulacrum, quoinusmodi?* the verb of the subordinate clause is omitted, as in *scin quam, quomodo*, etc. Pl. 20, Ter. 2.

These questions are discussed by Becker, 272-3. He concludes that there is practically no difference in sense between *viden ut* and *vide ut*, comparing St. 410 with Asin. 636, Phorm. 358 with Eun. 265, and adding, "adhortationis vocabulum est, quo alterius oculi ad rem vel personam, de qua verba fiunt, conspiciendam advertantur." While in general the correctness of this cannot be doubted, it is worth while also to note some evidences that the interrogative force is not wholly lost. In Rud. 869 the question is answered by *video*; in several passages, e. g. Capt. 557, Men. 646, the context shows that *viden* is much nearer in sense to *nonne vides* than to *vide*; the close similarity in other phrases between an infin. and an *ut*-clause in Plautus supports the idea that *viden ut* is not very widely removed from *viden* with an infin.; cf. Stich. 635, 636, *viden benignitates hominum ut periere et prothymiae?* with 637, *viden ridiculos nihili fieri . . .?* It seems plain that, though *viden* and *vide* were interchangeable, the impv. effect was very closely allied to the *nonne* effect, and the question was still felt in some cases and to some slight degree.

(d). *viden* without dependent words. Capt. 304, *sed viden? fortuna humana fingit artatque ut lubet*. Heaut. 252. In Curc. 93 the MSS have *viden ut aperiuntur aedes festivissumae?* against the metre. Goetz reads *viden? aperiuntur*, but *viden* alone is argumentative as is *scin tu?* while *vide ut* is used to call attention to a present occurrence. I should therefore read with Bothe, *vide ut*. Poen. 441 is in a passage where the speaker, in utter confusion, pours out a stream of disconnected phrases, which deserve the careful attention of the student of colloquial Latin. A has *scin quam?—videtur—credin quod ego fabuler?* BCD *vide tu*. Guyet conjectured *viden tu?* which suits the passage better than *videtur*, as Goetz and Loewe read in their admirable arrangement of these lines.

With these cf. *audin, scin tu, nostin* (Ter.) Pl. 3 [4], Ter. 1.
vin. Arranged according to the object. (a). With accusative.
 Curc. 313, *vin aquam?* || . . . *da, obsecro hercle.* Cas. II 8, 61,
 Curc. 90 (*voltisne*), Most. 309, 846, Rud. 1328. Pl. 6, Ter. 0.

The answer is generally a refusal, expressed by *quid opust, apage, dormis*, never by *nolo*. That is, the verb necessarily suggests an offer of service. The questions are simple and unemotional.

(b). With infinitive active without subject accusative. Men. 141, *vin tu facinus luculentum inspicere?* Merc. 769, Mil. 458, 535, 978, 979, Pers. 587 bis, 657, 660, Poen. 159, 161, 163, 308, 1115, 1415, Ad. 906, Heaut. 585, Ph. 807, 1052.

The answers are *volo, malo, nolo, cupio* (the most common), and the question is regular, without *impv.* or *nonne* effect. Mil. Glor. I 1, 38, Rud. 1011 are spoken of below.

Infin. passive with or without accus. Amph. 769, *vin proferri pateram?* || *proferri volo.* Asin. 646, Men. 653, Pers. 803, Merc. 490, Rud. 1035 (the only one without accus.), Ad. 969, Ph. 811. Bacch. 873 will be given below. Pl. 22, Ter. 6.

These are genuine questions, the answers to which frequently contain *volo* or its equivalent. Their only peculiarity is a kind of challenging effect, not unlike the offer of service spoken of above, especially with the infin. active. "Do you want to see some fun?" implies "I will show you some fun, if you will come with me." This makes *vin* with the infin., especially when *tu* is expressed, a phrase of encouragement or exhortation.¹

(c). Infin. active with accus. *me.* Merc. 462, *vin me tecum illo ire?* || *nolo.* Merc. 485, Rud. 1406, Heaut. 624, Hec. 725, Ph. 810. Pl. 3, Ter. 3.

These are separated from the other infinitives because they are closely related in sense to the following class. They present in

¹ The distinction between *vin tu* and *vis tu*, made by Bentley on Hor. Sat. II 6, 92, and generally accepted by the editors of Hor., is not supported by the cases of *vin tu* in Pl. and Ter. Men. 141, Mil. 458, 978, 979, Poen. 159, 163, 308, Ad. 906, Heaut. 585, as well as several passages in which *tu* is not expressed, have a perfectly distinct sense "*orantis, hortantis, flagitantis, iubentis*," which Bentley would confine to *vis tu*. They are perfect parallels to *vin tu homines urbemque feris praepondere silvis?* except that an answer comes between the question and the following imperative, as is natural in dialogue. Whatever may be true of *vis tu* in Sen., Juv., and Mart., it is impossible to exclude *vin tu* from Hor. Sat. on the ground of sense, when it is so abundantly attested in the comedy. Cf. Cic. Fam. IV 5, 4.

themselves no peculiarity except the rather remarkable position of *me* in Merc. 485, Rud. 1406 (*vin tibi conditionem luculentam ferre me?*), which is probably not significant.

(d). *vin* with the first person of the present subjunctive. Capt. 360, *vin vocem huc ad te?* || *voca*. Asin. 647, Capt. 858, Cas. III 2, 14, Men. 614, Merc. 486, 722, Mil. 335, 1399, Most. 322, Pers. 575, Poen. 439, 990, 1226, Ps. 324, 522, St. 397, 486, 736, Trin. 59, 1091, Truc. 502, 924, Eun. 894, Hec. 787, Ph. 102 (*voltisne*). In Truc. 751 BCD have *omittes inea mitto intro*, for which Schoell reads *omitte*. || *vin eam intro?* || *ad te quidem*. The sense, I suppose, would be, "Are you willing to let me go in?" a sense which *vin* with the subjunctive nowhere has. The passage is entirely confused.

Pl. 23 [24], Ter. 3.

Beside these passages there are four in which the MSS give *vis*. On the very doubtful Mil. Gl. I 1, 38, *vis rogare?* or *tabellas vis rogare?* I will only remark that there is no parallel in Plautus or Terence to this use of *vis*; all other cases with infin. refer to something to be done. It may be that *vis* is the centre of error. Bacch. 873, Cas. II 3, 54 (169 Gepp.), Rud. 1011 all have *vis*, which Geppert in Cas. II 3, 54 has changed to *vin*. As the other cases are, in form and sense, entirely parallel to those given above, I should read *vin* both in Bacch. 873 and Rud. 1011.

The answers to *vin* with the subjunctive are *volo*, *cupio*, *licet*, *censeo*, and three or four times the imperative of the dependent verb. This seems to show that, while *vin* may be neglected in the answer, so that *vin huc vocem?* is almost like *eon? voco huc hominem?* its proper force is never wholly lost. The subjunctive is always in the first person (except Most. 322, *visne ego te ac tu me amplectare?* where the second person is, of course, due to the previous use of the first person), and always in the sing. except Trin. 59, Eun. 894, Ph. 102.

It appears from the foregoing that only the forms *vin facere*, *vin hoc fieri*, *vin me facere*, and *vin faciam* are in use, the passive taking the place of the third person active. Between *vin me facere* and *vin faciam* there is apparently no difference in meaning (cf. Merc. 462, *vin me tecum illo ire?* with 486, *visne eam ad portum?* and also Asin. 646, 647). But it is remarkable that while Pl. uses *vin faciam*, the paratactic construction, 23 times, and *vin me facere*, the hypotaxis, only three times, Ter. uses *vin faciam* three times (two plur.) and *vin me facere* three times.

vivisne. Rud 243, *dic: vivisne, opsecro?*

Indicative present, third person.

Most of the third persons of the present are entirely regular, differing in no respect from similar questions in more formal and later styles. They are *amatne*, Epid. 64; *cognoscitne*, Eun. 915; *daturne*, Andr. 301; *doletne*, Ps. 155; *egetne*, Trin. 330; *fertne*, Bacch. 322; *foetetne*, Asin. 928 (second word in sentence); *licetne*, Cas. II 8, 20, Curc. 401, Ps. 16 (MSS Bx. G. *licet me*), Hec. 873, Andr. 893; without infin., Mil. 501, 521, Heaut. 973; *paenitetne*, Truc. 533 (Ps. 305 is given under *an*); *scitne*, Ps. 745; *valetne*, Truc. 190; *vivitne*, Capt. 282, 989, Heaut. 660; *vivontne*, Ph. 749. On Bacch. 188 see Goetz, Langen, Beitr. 131.

The effect of *nonne* appears plainly in Amph. 526, *facitne ut dixi?* and Andr. prol. 17, *faciuntne intellegendo ut nil intellegant*; cf. Don. ad loc. It is less distinct in Most. 622, *videturne* (MSS *videtur*). In all three cases it arises from the asking of a question the answer to which is made evident from the context or the action. In Most. 605 the MSS have *date mihi* (BC) or *daturin* (A?), for which Rit. substituted *daturne faenus?* with impv. effect. This is not supported by any analogous case in Pl. or Ter.

Pl. 17 [18], Ter. 8.

estne (*suntne*) is separated because of some special uses.

In regular questions like the preceding, Truc. 189, *estne intus nunc Phronesium?* Poen. 797, Rud. 1130, Truc. 309, Ad. 569, Eun. 361, Heaut. 454. In Pers. 310 *estne* is preceded by an unfinished question with *ecquid*. Men. 1107 *estne* (twice) is a conjecture of Rit. for *est* of MSS. See IV B. With perf. ptc., Bacch. 1023, Epid. 471. Capt. 281, Rud. 719 have *suntne*.

In a soliloquy, expressing a partial recognition of some person who has just come upon the stage. Bacch. 534, *estne hic meus sodalis?* || *estne hic hostis quem aspicio meus?* || *certe is est.* || *is est.* Curc. 230, 275, Merc. 866, Mil. 169, Most. 310, Poen. 1299, Rud. 334 (twice), Trin. 432, Ad. 78, 438, Andr. 800, Eun. 848, 974, Ph. 740. In Capt. 788, Asin. 585 the proper name precedes the verb.

In the following cases *estne* is equivalent to *nonne est*. Epid. 622, *estne ita, ut tibi dixi?* Amph. 780, Asin. 54, Bacch. 901, 986, Cist. II 1, 15, Pers. 225, Trin. 403, Ph. 896. The same effect has been supposed to exist in some of the passages where *estne* is used in soliloquy. The reason in all is the same, i. e. there is some evident fact which compels an affirmative answer, or something in the question itself, beside *estne*, which appeals to such a

fact. So *ut dixi* Epid. 622, Ph. 896, *ut (quod) dico*, Asin. 54, Bacch. 986, and some form of *hic* in nearly all the others. In the cases of *estne* in recognition, it is the presence of the other person on the stage. The large extent of this usage is explained by the fact that it served to introduce the new-comer to the audience.

Pl. 29, Ter. 10.

Indicative imperfect.

conveniebatne, Ps. 1181. Other clauses precede, but this is really the beginning of the question.

ibatne, Hec. 157.

These are regular questions. No other persons or numbers are used.

Pl. 1, Ter. 1.

Indicative future.

negabon, Andr. 612, *adibon*, Mil. 1242. The latter is extremely doubtful. For questions in regard to what one is about to do the regular usage requires either pres. indic. with *ne* (see above) or the pres. subj. The future tense, at least in questions, has a clear reference to a future time; cf. Andr. 612, Mil. 1021. The only approach to a parallel is Truc. 206, *ibo igitur intro?* which, if it is interrogative at all, asks for permission, not for advice. Leo's *adbitone?* is in harmony with Plautine usage, or as no question is absolutely required, any more than in Truc. 206, we might read *adibo*. || *minume*, but it is not improbable that the whole passage is corrupt. *auferen*, Ps. 1224. *dabin*, Bacch. 883, Ps. 117, 536, 1077, all in *stipulatio*. In accordance with the formal character of these questions, they are answered by *dabo* or its equivalent, and it is perhaps for the same reason that in two the verb comes at the end. Cas. III 6, 9 is an improbable conjecture of Geppert. *ibisne*, St. 612. Heaut. 813, *ibin hinc quo dignus es?* is a conjecture of Bentley for MSS *is hinc* or *i tu hinc*. Ter. apparently uses the future in such phrases as this, if the MSS are correct in Eun. 536, but there is no case of the fut. with *ne*, nor does it seem possible to express impv. effect in this way. *patierin*, Epid. 148, and by conj. Asin. 738, Cist. II 1, 24 (325 Uss.), *poterin*, Ph. 518 (near the end of the sentence). *reddeturne*, Most. 580. *eximesne*, Rud. 233 is a conjecture of Schoell for *eximes*. It would have impv. force, but the passage is wholly confused. Pl. 8 [13], Ter. 2 [3].

These are all genuine questions, without impv. or *nonne* effect, and with a distinct reference to a future time, beyond the immediate future.

Indicative perfect, first person.

cenavin, Amph. 823; *dedin*, Epid. 703, Truc. 935 (MSS *dedi*);

dixin, Bacch. 856, Cist. Frag. 27 (Ben.) = 251 Uss., Men. 283, 375, Ps. 489, 1227, Ad. 83, Eun. 1093, Hec. 497; *emin*, Eun. 691; *iussin*, Cas. II 2, 4, Asin. 424, 425, 426; *misine*, Bacch. 561; *scivin*, Ps. 976; *tetigin*, Ad. 178; *vidin*, Heaut. 563; *votuin*, Capt. 703. In Epid. 550, *novin ego te?* the verb is really present in sense. Epid. 539 has a large *lacuna*, but no other case in Pl. or Ter. supports the omission of *ne*, and it seems necessary to supply it with Spengel, Ref. p. 372. In Andr. 495 *edixin* is the reading (if I understand Umpf. rightly) of all MSS, and is required by the sense. Bentley's *edixi* seems to be due to a misunderstanding of the *nonne* effect, and Dz., Adn. Crit. xx, has apparently mistaken the *app. crit.* in Umpf. Pl. 17 [18], Ter. 7.

In nearly all these cases there is a perfectly clear *nonne* effect, so that we must translate "didn't I tell you so?" "didn't I know it?" "didn't I order you . . .?" Just as *scin* sometimes asks for an acknowledgment, so *dixin* does not ask for information ("did I say that?"), but demands from the person addressed an acknowledgment that a certain thing had been said or done by the speaker; cf. for similar effect *estne ut dixi?* Epid. 622, Ph. 896, where there is the same reference to an undeniable fact.

That this effect is not the necessary result of anything in the form of the question appears from Cist. 251 (Uss.), *dixin ego istaec obsecro?* which the context shows to be a half-dazed question for information, and still more clearly from Ad. 178, *tetigin tui quicquam?* This is equivalent to *num tetigi . . .?* that is, it appeals in the same way for an acknowledgment, but in this case for a negative. The presence of *quicquam* may be due to this negative demand, but does not produce it; cf. Capt. 703, *votuin te quicquam mi hodie falsum proloqui?* || *votuisti*, where, however, *quicquam* is in the subordinate clause. The perfect is aoristic in all cases, except perhaps Cist. 251, Ad. 178.

Perfect indicative, second person.

In the following passages *ne* is found in the MSS and is unobjectionable on metrical grounds.

accepistin, Truc. 791; *adduxtin*, Capt. 1016, Ph. 568; *adnuistin*, St. 224; *audivistin* (*audistin*), Amph. 748, 752, Andr. 785, Ad. 539, Ph. 612; *aufugistin*, Eun. 851; *cenavistin*, Curc. 18; *convenistin*, Ps. 1079; *dedistine*, Trin. 129; *dixtin*, Most. 552, Eun. 792, Hec. 451; *emistin*, Trin. 124; *fuistin*, Capt. 628; *inconciliastin*, Trin. 136; *intellextin*, Andr. 201, Eun. 768; *iuravistin*, Ps. 352; *meministin*, Epid. 554, Asin. 333, Ps. 1089, Heaut. 626,

Ph. 224; *novistin*, *nostin*, Bacch. 837, Curc. 423, Epid. 503, Men. 748, Poen. 1121, Trin. 905, Ad. 177, 573, Eun. 328, 349, 351, 563, Heaut. 180, Ph. 63. Also alone, after a partial interruption by the speaker, Ad. 780, Eun. 405, Heaut. 527. *perdidistin*, Curc. 584; *promistin*, Curc. 709; *sensistin*, Hec. 316; *surrupuin*, Men. 507; *tetigistin*, Most. 457, 466; *valuistin*, Amph. 679, Curc. 16, St. 467, 586, Trin. 50; *vidistin*, Amph. 616, Merc. 720, Mil. 546, 533, St. 393, Ad. 400, Eun. 349, 713. Pl. 37, Ter. 26.

The following cases are conjectural, *ne* not being found in the MSS. *dedistin*, Curc. 345, *novistin*, Truc. 406, 726, *offirmastin*, Pers. 222, *promisistin*, Rud. 1384.

Beside these there are several places in which the MSS vary, some of which can be settled upon metrical grounds. In Trin. 420, A has *accepistin*, R³ Bx. *accepisti* with period. In Andr. 975, Heaut. 684, 731, Ph. 577 the MSS Call. have *audistin*, A *audisti*. In Aul. 171 the MSS have *novistin*, which is metrically impossible. In Andr. 441, where all but D have *nost*, I should prefer *nostin*. Heaut. 884, Call. Dz. *nuntiastin*, A Umpf. *nuntiavisti*. Other cases where the metre decides for the omission of *ne* will be given below.

It will be seen that the MSS do not distinguish with certainty between forms with *ne* and those without it, nor does the metre afford help in all cases, especially where syncopated forms (*audisti nosti*) are possible. We must be satisfied here with a moderate degree of probability, and must depend for our text more upon metrical indications and the knowledge which can be obtained from similar passages, than upon the MSS.¹ As will be shown later, the cases where the MSS and the metre agree upon the second pers. perf. without *ne* at the beginning of a question are very few, not more than two or three.

¹ For example, in Trin. 127, 129, and 136 the MSS give *ne*. In 127 R³ and Bx. omit *ne* on the ground that *dedistin argentum?* would be "eine ruhig gehaltene und Antwort erwartende Frage" (Bx., and cf. Rit. Prolegg. CV. adn.) But Andr. 785, Most. 552, Ps. 352, and especially Most. 457, 466 show that the second pers. perf. with *ne* may be used in a highly emotional passage. Again, in Trin. 129 and 136 Bx. regards *ne* as used "im Sinne von *nonne*." There are only two passages, Eun. 792 and Ps. 352, where the second pers. perf. has clearly the sense of *nonne*; both are verbs of saying, both aoristic, and both challenge the hearer to acknowledge a past occurrence. While it seems presumptuous to differ from such a Plautine scholar as Brix, I cannot think that the sense of *nonne* is possible either in 129 or 136, and should much prefer to follow Bergk, Opusc. I, p. 619, and read *dedisti* (129) *inconciliasti illum* (136), making both declarative sentences.

These sentences are for the most part regular and unemotional questions, though they may be used without change of form, as may any question, to express emotion. See list in note. In two cases, Eun. 792, *dixtin*, and Ps. 352, *iuravistin*, they are used with an appeal in such a way as to give the sense of *nonne*, and there is a tendency to this effect in some cases of *meministin* and *nostin*. The large number of cases from Ter. is noteworthy; they are mostly verbs of saying and perceiving, in syncopated forms, *audistin*, *intellextin*, *meministin*, *nostin*, *sensistin*, *vidistin*.

Indicative perfect, third person.

accepitne, Bacch. 250; *caruitne*, Curc. 17; *convenitne*, Mil. 1105; *fuitne*, Capt. 633, Trin. 106; *habuitne*, Trin. 330; *peperitne*, Truc. 504; *rettulitne*, Asin. 444 (last word in sentence, and cf. 432, 436, 441); *venitne*, Bacch. 247, Truc. 931, Ps. 1067.

Pl. 11, Ter. o.

Several of these, Trin. 106, Capt. 633, Truc. 931, have some *nonne* effect, though it is not absolutely necessary to take any of them so. They do not differ in form from the rest, which are questions for information.

Indicative pluperfect.

norasne, Eun. 698. Cf. Ad. 465.

Subjunctive present.

adeamne, Andr. 639; *aussimne*, Merc. 301; *loquarne*, Ph. 186; *maneamne*, Hec. 442; *possin* (*possisne*), Merc. 518. *experiarne*, Truc. 753, is an uncertain conjecture.

Pl. 2, Ter. 3.

The two cases from Pl. have the subjunct. for reasons apart from the interrogation. The cases from Ter. are, however, like those to be given later, in which the speaker asks for an imperative answer.

Subjunctive imperfect.

essetne, Capt. 714, Trin. 178; *iuberen*, Ps. 494. All conditional and all with the sense of *nonne*.

Subjunctive perfect.

noverisne, Trin. 952. Conditional.

Infinitive.

servirin tibi postulas viros? Men. 795. V. Bx. n.

These are all regular questions.

Compound Forms.

Future participle.

abiturun, Poen. 432; *daturin*, Most. 63 (MSS *daturi* with bad

hiatus), 604. Most. 605 has been discussed under *daturne. ituran*, Eun. 462. Andr. 751 reads in the MSS and Priscian *dicturan es quod rogo?* for which Bentley from metrical necessity reads *dictura*. While there seems to be no other way of healing the verse, it should be noticed that impv. questions elsewhere require *ne, etiam* or *non. missurun*, Cas. III 4, 20. Except Eun. 462 all have impv. effect.

Perfect participle.

loquitatusne es, Bacch. 803; *ratun es*, Mil. 558. *visun est*, Merc. 202, *visan est* Mil. 462. Epid. 495 is doubtful; A has *mercatun* or *-tum*, Goetz *mercatus* with B. These are all deponent, with past sense; the following are passives and seem to have a present sense, as if the ptcc. were adjj. *captusnest*, Pers. 644; *coctumnest*, Bacch. 716 (cf. Beck. 127); *nuptanest*, Bacch. 852.

Participle in *-dus*.

mirandumne, Hec. 661.

Pl. 11 [12], Ter. 2 [3].

B. *Ne* APPENDED TO PRONOUNS.

Arranged according to case and person of pronoun.

Egone.

(a). With the indicative. Amph. 747, *ex te audiui . . . || egon istuc dixi?* Amph. 743, Bacch. 806, Men. 389, 653, Merc. 761, Ph. 999. Truc. 959 is a very probable conjecture; Hec. 875 is against A and the metre; Mil. 882, read *quin*. Pl. 7, Ter. 1.

The verb is in all cases repeated from a preceding speech, and except in Truc. 959, Ph. 999 is in the perfect indic. These questions therefore reject or deny an assertion in regard to a past occurrence, by repeating the assertion in an exclamatory way. They are closely connected with the more numerous cases of repetition without *ne*, to be given hereafter. The pronoun is expressed and put first in order to emphasize the denial, as in English, "I said that!"

(b). With verb in the subjunctive. These are further subdivided according to the construction of the preceding sentence.

Following an imperative. Most. 633, *dic te daturum. || egon dicam dare?* || *dic*. Curc. 119, Pers. 188, Ps. 1327, Capt. 139, Andr. 384, Heaut. 1016. After an impv. subjunct., second sing. Bacch. 1190, Epid. 574. Truc. 276 is an uncertain conjecture.

Following *volo* with infin., or other phrase equivalent to an impv. Aul. 824, *nunc volo me emitti manu. || egon te emittam*

manu? Bacch. 1192 a, Curc. 10, 494, Mil. 685, 1276, Most. 301, Trin. 515, Truc. 312, 443 (Sch. *egone ut*; cf. Lang. Stud. p. 87), 775, And. 584, Eun. 153, Ph. 260, 431. The suggestion of an impv. is least distinct in Most. 301, *quor exprobras?* || *egone id exprobrem . . .?*

The repeated word is in the infin., depending upon some verb of general meaning. Ps. 290, . . . *surrupes patri*. || *egon patri surrupere possim quicquam?* So with *ausim*, Merc. 154, Most. 923, 924, Poen. 149; with *sinam*, Andr. 271, Hec. 852; *queam*, Andr. 270; *patiar*, Men. 559, Andr. 943.

With subjunctive.

Pl. 24, Ter. 10.

A full consideration of these questions must be postponed until the analogous forms without *ne* have been given; meanwhile it should be noted that all these cases differ from those with the indic. in that they repudiate the will or the power to do something, while the indic. denies a past occurrence. This appears from the fact that they repeat in an exclamatory way a command or suggestion, and from the frequent use of *possim*, *sinam*, *queam*, etc. The negative is *non*.

(c). *egone ut* with the subjunctive. Aul. 690, *egone ut te advorsum mentiar?* Asin. 884, Bacch. 196, 375, 489, Poen. 428, Rud. 1244, Truc. 441, twice (for 443 see above), Heaut. 784.

With verbs of general sense, as above. *patiar*, Asin. 810, Trin. 378, Truc. 758, Ph. 304; *putem*, Bacch. 637; *nequeam*, Ps. 516; *auderem*, Mil. 963.

Pl. 15, Ter. 2.

These are like the preceding except that they do not follow and repeat an impv. They have *non* for negative.

(d). *egone quid (quem)* with the subjunctive. Cas. I 1, 29, *quid tu mihi facies?* || *egone quid faciam tibi?* Eun. 191, Hec. 849. In Most. 556 all MSS give *quid nunc faciundum censes?* || *egon quid censeam?* and in Eun. 651 all but A have *quem quaeris, Pythias?* || *ehem Phaedria. egon quem quaeram?* I should preserve the reading in both cases. Pl. 1 [2], Ter. 2 [3].

As the preceding classes deny a fact or repudiate a command or suggestion, these repeat in an exclamatory way a preceding question, and suggest that the question is absurd. There is no negative used with them.

(e). *egon* without verb. With the pronoun may be used a few words repeated from the preceding sentence. Asin. 899, *ecquid matrem amas?* || *egone illam?* Asin. 609, Cas. II 3, 27, Merc. 317, 323, Mil. 1139, Truc. 898, And. 504, Eun. 65, 757.

egone alone, answered by *tune*, *tu istic*, *tu ipsus*, or unanswered. Capt. 857, *tule facias* . . . || *egone* ? || *tune*. Amph. 575, Cas. II 3, 49, V 4, 13, Epid. 575, Mil. 439, Men. 651, 937, Most. 634, 955, Ps. 723, St. 635, Trin. 634, Truc. 586, Hec. 214, Ph. 504.

When *egone* follows a question, it is itself followed by an answer to the question. Poen. 333, *quo te agis* ? || *egone* ? in *aedem Veneris*. Curc. 664, Men. 162, Most. 1014, Rud. 1272, Heaut. 608, 740, 945, Eun. 101, 305, 778, 1026, Ph. 57, 938. (An answer or retort follows also in some of the cases above, Asin. 899, 609, Eun. 757.) In these the repudiating tone is lowered to a slight surprise that the question should have been asked. This less emotional use is more common in Ter. than in Pl. Without verb, Pl. 26, Ter. 14.

Leaving for future consideration the relation of these sentences to other forms, the use of *ut* and the mood, we may notice here that the pronoun is really, though slightly, emphatic in all cases. As in English, this slight emphasis confines the repudiation to the speaker's own conduct, as if he said "What may have happened I don't know, but I had nothing to do with it." This is the reason why in so many cases the verb is omitted; the action is indifferent, and the speaker is concerned only with his own connection with it.

The idea of repudiation or rejection, which has led some German grammarians to call *egone ut* and, e. g. *egon dicam* "unwillige oder missbilligende Fragen," is not confined to *egone* with the subjunctive, but appears more or less distinctly in all questions with *egone*. When *egone* without verb follows a question (after a question, except with *quid*, the verb is always omitted), this rejection amounts only to a slight wonder that the question should be asked, and these cases approach questions for information. Otherwise *egone* never asks for information and is never, in meaning, a genuine question. It has the verb late in the sentence, repeats the words or idea of the other speaker, and is nothing more than an exclamatory repetition, to which the interrogative particle has been prefixed.

Tune.

These resemble questions with *egone*, having only those variations which necessarily result from the different person.

(a). With the indicative. There is greater variety of tense and usage than with *egone*. Present tense, Merc. 305, *amo*. || *tun*

capite cano amas . . . ? Capt. 572, Men. 305, Rud. 1399 Sch., St. 326 twice, Truc. 609, Andr. 910, Hec. 549.

With *es*, Curc. 419, . . . *istum quem quaeris ego sum*. || *quaeso, tun is es ?* Asin. 57, Capt. 1021, Cist. 390 Uss., Epid. 556, 641, Men. 1079, Ps. 607, 978, 1010, 1143, Rud. 1055, 1377, Trin. 635 (MSS *tu* and so Bx. Krit. Anh., on ground that *tun* would be unemotional. But cf. Rud. 1377). Hec. 803 is a conjecture of Bentley, correct in form, but departing somewhat widely from the MSS.

Pl. 20 [21], Ter. 2 [3].

These partake of the nature of exclamatory repetitions in that the idea has always been expressed or implied before. With other verbs wonder and incredulity are also expressed, but with *es* the emotion is less, amounting generally to nothing more than doubt, which the speaker desires to have removed. But the order of the sentence and the fact of repetition seem to connect these questions with exclamatory repetitions.

(b). With verbs of saying and feeling, in the present tense. Most. 331, *madet homo*. || *tun me ais ma-ma-madere ?* Aul. 137, Capt. 571, Mil. 366, Men. 820, Truc. 586. *audes*, Amph. 373, 565, 566, Bacch. 1163, Men. 738, Poen. 271, 1310, Rud. 734. *autumas*, Bacch. 822. *dicis*, Amph. 758. *loquere*, Asin. 477. *memoras*, Capt. 577. *negas*, Amph. 758, Men. 630, 821. (The MSS give *tun* in 630, *tu* in 821; Bx.³ *tu* in both, v. note and Krit. Anh. on 630.) *nominas*, Bacch. 253. *postulas*, Amph. 361, Rud. 709 (Sch. *i huc*). *praedicas*, Men. 515. *vituperas*, Aul. 325, Curc. 192. *vocas*, Curc. 191. *iubes*, Ad. 924. Pl. 27, Ter. 1.

As in the preceding classes, these refer to something which has just been said, only instead of repeating the verb, the general effect of the sentence is summed up in the single word, *vituperas*, *negas*, *nominas*. When the verb requires a complement (*ais*, *postulas*, *vocas*), it usually has the verb of the preceding sentence in the infin.

(c). Other tenses of the indicative show no peculiarity, except that they also are more exclamatory than interrogative. Imperfect, Hec. 340, Eun. 86, Ph. 945 (all *tun hic (is) eras ?* to express surprise at the unexpected appearance of some person). Future, Asin. 104, Rud. 748. Pluperfect, Ph. 613. Perfect, Amph. 717, Mil. 368, 494, Most. 369, Ps. 625, 1177, St. 373, Trin. 1179, Ad. 638. Perhaps also Andr. 742, as this is entirely like other cases with the perf. Rit. Dz. read *tu*. Cist. I 1, 88 should be *tu en umquam*. Most. 593 is entirely uncertain. Pl. 10, Ter. 5 [6].

There is an evident advance between Pl. and Ter. in using other tenses than the pres.

(d). With the subjunctive. Asin. 628, (*volo*) *hunc . . . verberare*. || *tun verberes, qui pro cibo habeas verberari?* Asin. 700, Aul. 756, Cas. I 1, 23, Mil. 497, Pers. 135, 295, And. 910, Eun. 808. These follow expressions of will or intention, *volo*, *sine* and the future, and reject the idea as do questions with *egone* and the present subjunct.

The imperfect is used in condition Ph. 932, and the perfect Amph. 818.

Pl. 8, Ter. 3.

(e). *tune* without verb. Asin. 230, Merc. 158, 888, Mil. 290 (*tutin*), Ps. 939, Ad. 127, Heaut. 343, Hec. 862. These are entirely similar to *egone* without verb. Three, Asin. 230, Merc. 158, Heaut. 343, follow a question and are followed by a brief answer.

Pl. 5, Ter. 3.

Questions with *tune* are in several ways less distinctly marked than questions with *egone*. In many cases the emphasis of *tu* is plain, in others it is less evident. It is easy to see that *ain tu* with infin. is less emotional than *tun ais*, and there is perhaps a distinction between *tun negas?* and *negas?* but it is not so clear with *tune* as with *egone* how the expression of the pronoun helps to make the question emotional.¹ In the large majority of cases, however, the pronoun is emphatic by contrast. Merc. 305, *amo*. || *tun capite cano amas?* means, "You, a grey-haired man, in love! (I could understand it in a young man, but not in you.)"

The idea of rejection or repudiation, also, while it runs through the various forms of question with *tune*, is subject to exceptions. All questions with *es* express a hesitating desire for confirmation of the previous statement. This is true even of Ps. 1177, *tune solitus es*. Men. 1079, *tun meo patre's prognatus?* Rud. 1377 and Trin. 635 are the only cases which decidedly reject.

Yet the reference to the preceding sentence, the emphasis upon the pronoun, the late position of the verb and the idea of repudia-

¹ It seems probable that the tone of many forms of question is somewhat affected by the omission or expression of the personal pronoun, but it is impossible to reduce these phenomena to any law without including declarative sentences. With the two general principles that the pronoun is expressed for emphasis, and that it may perhaps be expressed or omitted to help out the metre, we do not advance very far. This subject, with the allied question of the uses of *hic*, *iste* and *ille*, in which Plautus seems almost capricious, would well repay investigation.

tion are so distinct in the large majority of cases that it seems necessary to regard questions with *tune* as exclamatory repetitions, like those with *egone*.

Personal pronouns in other cases than the nominative.

men (acc.) *men rogas?* Men. 614, Epid. 98, Heaut. 246. In Merc. 633, Mil. 426 read *me rogas*. V. Bx. Anh. Other verbs, Cist. II 3, 53, Men. 786, 1050, Cas. II 6, 29, III 5, 38, Capt. 121, Bacch. 783, Epid. 139, Poen. 399, Ad. 543, And. 908, Ph. 448. In Mil. 403 read *me . . . arbitror*. The leading verb is always in the indic., but *me* sometimes depends upon an infin. or dependent subjunctive. *men* without verb, St. 254, Trin. 69, Andr. 450, Eun. 279, Heaut. 564, Hec. 692, 748.

mene (abl.), Poen. 368.

mein (gen.), St. 334.

mihin with verb, Curc. 571, Men. 868, Ps. 472, Trin. 957. Truc. 741 is entirely conjectural. Without verb, Curc. 422, St. 635, Truc. 935 (MSS *mihi*), Andr. 476, 500, 849, 850, Hec. 523, Ph. 506. Ph. 1047, 1048 are doubtful. Pl. 22, Ter. 15 [17].

ten. With the indic., Rud. 235. With the present subjunctive, Asin. 94, *me defraudato*. || . . . *ten ego defraudem*, . . . ? Asin. 700, 669, 697. In Truc. 276 by conjecture to fill out the vs. Ps. 371, Ph. 339, with infin. are given later. These are all rejecting questions like *egon dicam*. Without verb, Merc. 504, Eun. 218.

tibine, Pers. 721, Eun. 577, Heaut. 102, Most. 925.

nosne, Andr. 804. *vosne*, St. 132, 135. Pl. 11, Ter. 4.

Possessive pronouns with *ne*.

meus, with verb, Bacch. 842, Capt. 853, Curc. 616, Rud. 839, Truc. 612, 925. Without verb, Curc. 357, Ph. 198. (Mil. 488 will be given with other infin. questions.)

noster, Trin. 512, Ad. 330.

tuos, with verb, Capt. 845, Pers. 338, 747. Also cf. Men. 792, given below, IV H. Without verb, Epid. 688, Ad. 400. As predicate of *esse*, Eun. 428, Rud. 1361, 1052, 1054. In the last two Sch. omits *ne*, and so MSS in 1054. These questions with *esse* are regular and unemotional.

suos, Andr. 932. On Most. 254 v. Lor. Anh. Pl. 16, Ter. 4.

The forms of question with possessive pronouns are similar to those with the personal pronouns, not, as might perhaps be expected, to adjectives. They have a strong tone of repudiation, because they repeat in an exclamatory way what the other person has just said. They use the same classes of verbs, *audēs*, *censes*,

etc. The following have the subjunct. as with *egone*: Bacch. 842 (with *ut*), Truc. 925, Curc. 616 (with *ut*), Pers. 747, 338.

Demonstrative pronouns.

hicine. With verb in indic., either as subject, object or in other construction. Most. 10, *em, hocine volebas?* Amph. 514, Asin. 128, Bacch. 447, Most. 25, 26, 27, 508, Rud. 188 (2), Trin. 186, Heaut. 1029, Ad. 237, 709, Hec. 282, 283, 70, Ph. 1012, 1013. With *ut* and the subj., Eun. 771, Ph. 955, 992.

With *est* and infin. in predicate. Merc. 356, *hocinest amare?* Asin. 508, Truc. 893. With verbal adjunct. or phrase, Andr. 236 (twice), 625.

With *est* and proper noun or some definite phrase in predicate. Amph. 362, *haecine tua domust?* Merc. 753, Mil. 61, Pers. 545, 844, 845, Poen. 1166, Andr. 907, Hec. 771.

hicinest without predicate can be used only where the antecedent has just been mentioned. Epid. 621, Pers. 544, 830, Rud. 1143.

These two forms with *est* are unemotional and for information. Of course *hicine* is emphatic.

hicine alone, Epid. 574, Truc. 959, Ph. 509.

The adverbs *hicine*, *hucine* are found Aul. 335, Cist. I 1, 20, IV 2, 80, Mil. 181, St. 621, Trin. 1079, Truc. 359, 719, Ad. 183, in uses similar to those of the pronoun.

In non-interrogative sentences *hicine* occurs Epid. 73, 541, Mil. 309, Ad. 304, 379, 758, Andr. 478. See Professor Warren "On the enclitic *ne* in early Latin," Amer. Journ. of Philol., II 50-82.

Except the questions with *est*, *hicine* regularly introduces a rejecting exclamation. The only doubtful cases are Most. 508, perhaps Most. 10, and Ritschl's conjecture in Men. 1139. For the last Bx. and MSS have *hanc*, which is better.

hicine (the pron.)

Pl. 27, Ter. 17.

isticine, in similar uses, Asin. 932, Merc. 620, Ps. 83, 847, Rud. 110 (adv.), Ad. 732, Eun. 830.

illicine, Ps. 954, Truc. 599, Heaut. 199 (MSS *illene*).

isne, Capt. 987, Cist. 288 Uss., Curc. 82, Epid. 107, 518, Merc. 598, Mil. 532, 534, St. 327, Andr. 629, Ad. 939, Eun. 415, Heaut. 616. With subjunct. Trin. 961, Andr. 263.

Other pronominal forms are *illamne*, Merc. 203; *illumne*, Eun. 356; *illine*, Ps. 205 G.; *ipsusne*, Trin. 987, 988; *ipson*, Trin. 902; *nullumne*, Capt. 154; *nullamne*, Heaut. 1006; *nullon*, Bacch. 479, Andr. 247; *nullan*, St. 260, Truc. 285; *nemon*, Hec. 323, Ph. 152; *nilne*, Amph. 933, *nilne te pudet?* same, Amph. Fragm. VIII,

Pers. 424, and by conjecture Truc. 764; with other verbs, Bacch. 315, Ps. 78, 308 (*miseret*), Truc. 542, Ad. 528. Without verb, Andr. 435. *eademne*, Bacch. 422, Amph. 805 (MSS om. *ne*); *tantumne*, Heaut. 75, Hec. 813; *tanton*, Trin. 609, 686 (MSS om. *ne*). Other forms will be given with infin., under V. B.

Pl. 38, Ter. 17.

With certain limitations, already noted in part, all pronominal questions with *ne* have the characteristics which have been pointed out in *egone* questions. They refer backward, taking up some previous idea, which may have been distinctly expressed or merely implied, and repeating it in an exclamatory way, so as to suggest that it is untenable. They use frequently a class of words which will reappear again in questions without a particle, *vis*, *audes*, *rogas*, *censes*, *postulas*, *ais*, and they have often the subjunctive with or without *ut* after an impv. or other expression of willing.

The limitations are these: sentences with *est* are regularly for information, when they are asked about some definite person or thing, especially something on the stage. Pronouns used alone (*egone*? *tune*? *hicine*?) are not asked for information and are exclamatory, but they do not necessarily express rejection. Especially after questions they indicate only doubt or mild surprise. Further, the pronouns which approach adjectives most nearly, e. g. *nullus*, *tantus*, *idem*, seem to have the least rejecting force, and sometimes lack it entirely.

The explanation which has been suggested in regard to the rejecting tone of *egone* questions applies also to questions with demonstrative pronouns. It is the contrast, expressed by the emphatic pronoun, between the statement made and some evident characteristic of the speaker or some well-known fact, which helps the exclamation to take on a tone of repudiation. *egone istuc dixi*? "I said that! It must have been some one else." *tun capite cano amas*? "You, an old man, in love! Leave that to boys." *hocinest humanum factum*? "Is *this* what you call humanity?" "Is *this* credible?" and so on. In every case there is an almost violent emphasis upon the pronoun, which combined with the fact that the whole sentence is exclamatory in form and tone, produces the repudiating effect. It is plain that the mood has nothing to do with it.

C. NOUNS WITH *ne* APPENDED.

As these present no difficulties or peculiarities, it is not worth while to give full lists. The word which has *ne* is emphatic and therefore stands at the beginning of the sentence.

With a verb Pl. has 19 cases (Poen. 730, Pers. 26 with subjunct. Bacch. 151, 629 with infin.) Ter. has 4 (Andr. 609 with infin.)

Without a verb Pl. has Epid. 30, Most. 972 (BCD om. *ne*). In Cas. II 5, 10 (214 Gepp.), Trin. 375, Truc. 805, Rud. 237 *ne* has been added to a noun to help out the metre. This is a large number of conjectures to rest upon a basis of two cases, and the usage of Pl. is strongly against the addition of *ne*. Cas. II 5, 10 and Rud. 237 are especially unlikely, nor is Truc. 805 satisfactory. Ter. uses a noun without verb more freely, 9 times in all. This corresponds to the more frequent use of pronouns (*hicine, egone*) without verb in Ter.

Pl. 21 [25], Ter. 13.

D. ADJECTIVES AND PARTICIPLES WITH *ne*.

Questions of this form are also for the most part regular. The adj. is generally in the nomin., either subject or predicate. Of other cases Pl. has only *bonan fide* (three times), *bellan specie*, *pro lignean salute* (Ps. 47. So BC, Rit., Lor., but it is at least unusual), *tribusne*, *alienon*, *omnene* (acc.), *omnian* (acc.) twice. Ter. has *pro certon*, *multon*, *rufamne*, *duasne*, *binan*, *bonan*.

In the nomin. Pl. has *alienus*, *certum* (7), *dives*, *dignus*, *expectatus*, *insanus*, *malus*, *molestus*, *parum*, *sanus* (16), *relictus*, *tenax*, *verus*. Ter. has *certum*, *dubium*, *parum*, *sanus* (twice), *salva*.

It is noticeable that Ter. does not use the phrases *sanun es?* and *certumne est?* which are so frequent in Pl.; *esne, estne* with predicate adj. Pl. uses very seldom (*v. supra*) and only when the adj. is clearly unemphatic.

Pl. 44, Ter. 12.

If the two phrases with *sanun* and *certumne* are subtracted, it appears that here as in many other ways Ter. shows a tendency toward more varied forms of question than are used by Pl.

E. ADVERBS WITH *ne*.

The adverbs derived from demonstrative pronouns have been given in connection with the pronouns. *iamne, etiamne, sicine* are so frequently used as to need separate treatment.

adeon. Andr. 277, 278, 469, 757, Hec. 547, Ph. 1040. The

other cases have the infin. and will be given below. These have the indic., and it is a confirmation of the explanation already given of questions with pronouns that *adeon*, which is of course demonstrative, gives the same rejecting tone which has been noticed in pronominal questions with *ne*.

Other adverbs are *advorsum* (here governing acc.), *bene* (3), *certo* without verb (2), with verb (1), *certe* without verb (2), with verb (1), see Langen, Beitr. p. 30. *facile*, *hodie*, *ilico*, *itidem*, *male*, *modo* (2, both Ter.), *numquam* (2), *nunc* (*nuncin*), *perpetue*, *plane*, *potius* (St. 698. MSS om. *ne* and are otherwise confused), *prius* (2 with *quam*), *recte*, *serio*, *tam* (*tamine*), *vero* (3), *usque* (2), *salve* (3), St. 8, Men. 776 (twice), for all of which Rit. reads *salvae*. V. Bx. on Trin. 1177.

Pl. 29, Ter. 13.

sicine is remarkable only for the fact that, like other strongly demonstrative words, the questions which it introduces are all repudiating. It is found (beside the cases with infin.) Asin. 127, Cist. I 1, 115, II 3, 39, Merc. 158, Poen. 386, 512, Ps. 320, 1246, Rud. 251, 884, Ad. 128, Eun. 99, 804, Heaut. 166, 691.

Pl. 10, Ter. 5.

iamne. With verb in the first pers. pres. indic. Curc. 132, *iamne dico?* || *quid dices?* Curc. 214, Cas. II 8, 67 (II 6, 64 is uncertain), Mil. 1400, Eun. 492. All these except Curc. 214, the verb of which is passive, have future sense and expect an impv. answer.

With the pres. indic. second pers. Pl. uses only three forms: (a) *iamne abis?* "are you going so soon?" not as Geppert (Rud. 496, 584 Sch.) renders, "fort mit dir!" Men. 441, Most. 991, Pers. 50, Ps. 380, Poen. 678 (*itis*), Rud. 584, Truc. 919 (MSS om. *ne*); (b) *iamne (autem) ut soles?* "are you still at your old tricks?" Aul. 819, Bacch. 203, Poen. 1410, Truc. 695; (c) *iamne hoc tenetis (scitis)?* "do you get the idea at last?" Amph. 485, Poen. 116, Capt. 10 (MSS om. *ne*), all in prologue. Ter. uses second sing. pres. only in Ad. 186, *iamne me vis dicere . . .?*

Also *fert* Curc. 50, *licet* Eun. 550, *comessurus es* Ps. 1126. In the perf. indic. second and third pers., Cas. III 3, 15, 16, IV 2, 15, IV 4, 13, Men. 333, 550, 876, Merc. 791, St. 251, 632, Truc. 634, Ad. 236, Eun. 914, Heaut. 848, Ph. 816. Rud. 1369 is doubtful.

The distinction between *iam* in the meaning "so soon, already" and in the meaning "so late, at last" does not affect the form of the question; cf. St. 632 with Men. 550. See also below, IV E.

Pl. 31, Ter. 7.

etiamne. Cf. Becker, p. 176 f., Langen, Beitr. 160-161, and see below on *etiam*.

In most cases *etiam* has its ordinary sense. Without time-force, i. e. meaning "also," "even," "again," Amph. 760, Asin. 40, Aul. 304, Bacch. 274, 567, Cas. III 5, 50, Merc. 751, Most. 272, Poen. 281, Ps. 1178, Rud. 1275 (the second case is doubtful. MSS *etiam*, Cam. *etiamne*, Sch. *anne*), 1277, Eun. 143, Heaut. 742, Ph. 238. With meaning "still," "yet," Most. 522 (Lor.² compares 851), Cas. III 6, 8, Men. 710, Rud. 846, Ph. 774. Aul. 55 is useless.

In sentences equivalent to an impv. *etiamne* is found Men. 697, Most. 937, 938, Poen. 431, Rud. 467. Also with the first plu. *etiamne imus* . . . ? Cas. V 4, 8, like *iam* with first person in fut. sense, expecting an impv., and so approaching the sense of *eamus*.

Pl. 22, Ter. 4.

F. *itane*.

Langen has discussed *ita* very fully in his Beiträge, pp. 210 f., 231 ff., 330 f., the last on *itane*. I have little to add. The passages are as follows:

(a). *itane* ? alone, referring backward to what has been said. Mil. 1278, Pers. 291, Eun. 1058, Heaut. 887, Ph. 542. *itane vero* ? Curc. 725, Mil. 844, Rud. 971. With a question following, Merc. 918, 567, Truc. 292, Rud. 747, Ph. 392.

(b). With a verb, referring backward, and so having a definite standard of comparison. Most. 72 L², Pers. 220 (twice), Mil. 66, 1120, Men. 948, Poen. 557, 660 (474 is a conjecture to fill out the vs.), Andr. 399, 909, Eun. 76, 1018, Heaut. 562, 948, Hec. 418, 847, Ph. 427, 527, 968.

(c). *itane* is followed by a clause of result which gives the standard of comparison. Bacch. 477, Trin. 642, Andr. 243, 492, 916, Eun. 240. Andr. 492 (twice) also refers backward, thus forming a connecting link between this class and the preceding.

(d). Thus far the reference of *ita* is distinct; there remain several cases, all in Ter., where the standard of comparison is so indefinite that *itane* seems to have become weakened into a mere interrogative particle. This use has no parallel in declarative sentences. Langen mentions Andr. 926, *itane vero obturbat* ? I should add Ph. 536, *itane hunc patiemur, Geta, fieri miserum*, . . . ? (*ita* does not go with *miserum*) and Ph. 315, *itane patris ais adventum veritum hinc abisse* ? Ph. 231 would also come in the

same class, but might better be punctuated *itane tandem? uxorem duxit Antipha iniussu meo?* In this way I should punctuate Ph. 413 and Heaut. 954. Also Andr. 643 should be *inprudens . . . || itane? inprudens?* Andr. 803, in aposiopesis, appears to be another case of weakened *ita*. It is possible that all these cases are analogous to the paratactic use of *ita*, discussed by Langen, p. 231 ff.

Itane with infin. twice.

In all Pl. 19, Ter. 30.

G. *satine*.

See Brix on Trin. 925, Capt. 446, Men. 184 and Lor. Most.² 76.

The main distinction is between uses which have parallels in declarative sentences, retaining something of the original sense of *satis*, and uses in which the original sense seems almost or wholly lost, and which have no parallels in declarative sentences.

(a). *satis* retains its original sense, and the questions are frequently answered by *satis*.

With *est*, Men. 621, *satine hoc est tibi?* Men. 655, Ph. 210, 211, 683, 1047.

With *habes* or *est* and conditional clause. Amph. 509, *satine habes, si feminarum nullast quam aequae diligam?* Bacch. 911, Capt. 446, Mil. 1173, Most. 389, Ps. 112, Ph. 856.

With adjectives. *sanus*, Amph. 604, *satine tu sanus es?* || *sic sum ut vides*. Cas. II 2, 34, Merc. 682, Men. 510, Trin. 454, Ad. 937, Andr. 749, Eun. 559, Heaut. 707, 986, Ph. 802; *certum*, Cist. II 1, 33, Ad. 329; *plana et certa*, Pers. 183; *morigera*, Cas. V 2, 19.

With adverbs. Amph. 578, *satine hoc plane, satine disertè esse, ere, nunc videor tibi locutus?*

astute. Cas. II 8, 52; *lepide*, Cas. V 2, 53; *plane*, Trin. 1071; *recte*, Men. 736 (cf. Bacch. 509), Andr. 804; *salve*, Trin. 1177, Eun. 978; *sincere*, Epid. 634 (disjunctive); *ex sententia*, Pers. 18, Ph. 256.

With perfect participles, Bacch. 1202, Capt. 638, Merc. 495, Mil. 574, 1173, Pers. 465, St. 517, Eun. 208.

With verbs. *audis*, Men. 602, *satine audis quae illic loquitur?* || *satis*. (Ps. 166 is cut out by Usener, Lor., Langen); *cerno*, Poen. 1299; *habes* (= *tenes*, *intellegis*, not as above with *si*) Most. 831; *intellegis*, Most. 650, Poen. 171; *meministi et tenes*, Pers. 183; *tenes*, Pers. 305; *scis*, Ad. 402; *valuisti*, Pers. 23.

The parallels to these may be found in any lexicon. *sat est*

(Asin. 329), *sat habeo* (Most. 654), *satis dives* (Aul. 166), *satis audacter* (Amph. 838), *satis cum periculo* (And. 131), *neque audio neque oculis prospicio satis* (Amph. 1059) may suffice for Pl. and Ter., and the list might be indefinitely extended.

In the examples given there is a gradual weakening of meaning, owing, as in *ita*, to a lowering of the standard of comparison in *satis*. From "enough for this definite purpose or occasion," it comes to mean "enough for practical purposes," "enough for ordinary occasions," "well enough." We have the same tendency illustrated in the Engl. "enough" and perhaps more clearly in "quite," as used in America. With this loss of definite standard there goes also a loss of definite construction in the sentence; *satis* affects the whole sentence rather than any single word in it.

(*b*). Uses which have no parallel in declarative sentences. Most. 76, *satin abiit, neque quod dixi flocci existumat?* Amph. 633, Bacch. 1200 (punctuate *satin, affirmatum quod mihi erat, id me exorat?*), Capt. 653, Cas. II 4, 24, III 4, 8, Cist. I 3, 2, Uss. period, Epid. 664, Men. 522, Merc. 337, Mil. 393, 481, 999, Poen. 919, Ps. 1316, Rud. 462, 1193, Trin. 925, 1013, Truc. 553. Some of these have a clause with *si, ut* or the rel. pron. between *satin* and the verb, but these should be carefully distinguished from *satin si* or *satin ut* questions. All have the indicative, present or perfect; only one, Trin. 553, is in second pers., addressed by the speaker to himself; all are in soliloquy.

satin ut with the indic. Mil. 1134, *satin ut commoditas usquequaque me adiuvat?* Men. 181, Merc. 481, Pers. 658, St. 271. In Bacch. 491 the subjunct. is the indefinite second person. These are not, like the preceding, in soliloquy, and are in the second and third persons.

As the lines which separate these two classes are necessarily indefinite, there remain some cases about which one cannot be certain. Bacch. 509 (cf. Epid. 634), Men. 945, Ps. 194, Pers. 549 I should place, with some hesitation, in the first class, on the ground that they (except Bacch. 509) are not in soliloquy, and that they might possibly have parallel declarative uses. If this is correct, they illustrate well the weakening of sense and generalizing of construction of *satis*. The same is true of Eun. 851, and perhaps of Ph. 636, which comes nearer to *satin abiit* than any other case in Ter. Most. 1109, Ps. 935 are indirect; cf. also Most. 166, 254, 282, and Becker, 140, 167-8. In Men. 478 read *satur*. Ps. 1204 has *non* in MSS.

In these questions the weakening of *satis* has gone still further, until the original idea of a standard of comparison is wholly lost, and *satis* has come to mean "really, actually," a sense which comes easily from, e. g. *satis scio*. In this meaning it was peculiarly fitted for questions in which the speaker expressed his amazement at some occurrence, something so strange that he could hardly believe that it had actually taken place. In the same way I understand that *satin ut* questions arose when *satin* was so weakened as to be little more than a particle. The *ut* I should take to be exclamatory. So Dahl, *die Lat. Partikel* VT, p. 15.

A different explanation of questions with *satin* is given by Lorenz in the excellent note on Most.² 76. He says "*satin abiit?* enstand aus *satisne est? abiit?* 'Ist es nicht genug? (Ist das Mass nicht voll?) Ging er fort?' = 'Ging er denn wirklich fort?'" With this view of the origin of *satin abiit* I cannot agree, for the following reasons: (1). *satin est?* is never used without a definite subject, *hoc*, *id* or a clause. (2). The suggestion in the words "ist das Mass nicht voll?" or, as Brix puts it on Trin. 925, "ist es nicht genug um mich zum *male dicere* zu bringen?" seems at first sight to suit the complaining tone extremely well, but it does not meet such a case as Rud. 1193, *satin*, . . ., *aliquo illud pacto optingit optatum piis?* Nor, I think, should the verb be in the present. (3). The verb of the (supposed) second question would, when the two questions became one, stand near *satin*, not at the end of the sentence as it generally does.

The analogy between *itane* and *satin* is a close one. In both there is a gradual loss of definite standard of measurement, so that they become at last a form of interrogative particle. It is remarkable that *itan* should be used in this way so largely by Ter. and not at all by Pl., while *satin* is so used by Pl. and only once or twice, if at all, by Ter. It should be noticed also that *itane* is seldom or never used in soliloquy, the weakened *satin* always; that *itane* is often used alone, but *satin* is never so used.

satin est and *satin habes* sometimes approach *nonne satis est*, *habes*, but *satin* is never equal to *nonne* as Brix on Trin. 925 says.

Pl. 69, Ter. 19.

H. *potin*.

Divided according to the form of the dependent clause.

(a). *potin ut* with the subjunctive. Amph. 903, *potin ut abstineas manum?* Bacch. 751, Men. 466, Merc. 495, 890, Mil.

926, Most. 396, Pers. 175, Ps. 235, 264, 393, 940, 942, Poen. 916, Rud. 425, Trin. 628, Ad. 539.

In these *potis* is impersonal, as the answer *potest* shows.

(b). *potin ut . . . ne*, with subjunct. Epid. 63, *potin ut molestus ne sies*? The same, sometimes with *mihi*, Men. 606, Merc. 779, Pers. 287, Truc. 897. With other verbs, Bacch. 751, Merc. 441.

(c). *potin ne*, Pers. 175, *potin ne moneas*?

(d). *potin* with the subjunctive. Pers. 297, *potin abeas*? The same, Cas. III 6, 10.

These are 'all impersonal, that is, *potin* is for *potestne*, a form which Pl. does not use, and the dependent verb is in the second pers. pres. subjunct. The use of *ne* for the negative and the corresponding constructions in declarative sentences, e. g. Bacch. 35, Ps. 633, show that this is a substantive clause, such as is used after many impersonal phrases. In *potin abeas*, without *ut*, we have the earliest paratactic form of the construction. Pl. 26, Ter. 1.

(e). *potin* with infin. Curc. 246, *potin coniecturam facere, . . .*? Cist. 238 (Uss.) from Gell. VI (VII) 7, 3, Poen. 309, 1089, Trin. 759, Andr. 437, Eun. 101. Pl. 5, Ter. 2.

These are personal for *potesne* and are answered sometimes by *possum*. *tu* is expressed Poen. 1089, Cist. 238. The number does not quite warrant the statement of Draeger II² 269 that this construction is "sehr selten bei den beiden Komikern."

To the cases above should be added Curc. 200, *potine fieri ut . . . modereris . . .*? an early conjecture for *hocine* of MSS. It is without parallel in Pl. or Ter.

In all these cases the subordinate clause expresses something easy to do, passivity or non-interference, *abeas*, *taceas*, *abstineas*, *sinas*, *molestus ne sis*. In immediate connection with this *potin* has a strongly sarcastic effect. Instead of "Let me alone!" the speaker says with elaborate formality "Is it possible for you to let me alone?" This sarcastic effect is undoubtedly the reason why Pl. has made such large use of the phrase.

The answer may be either to the form, *potest*, *possum*, or to the substance; cf. Poen. 916, *potin ut taceas*? || *taceo et abeo*; cf. *quid agitur*? || *statur*.

E. P. MORRIS.

II.—ON THE USE OF CERTAIN VERBS OF SAYING IN PLATO.

It is hardly more than eight years since there was published in Germany the first scientific effort to trace a development in Plato's style. Even in this interval the subject has gained such general attention from classical philologists that a fresh investigation in this field needs no apology. New contributions to the subject have now rather to be judged by the quota of truth they bring than by the fairness of their motives.

The present paper treats of certain forms of verbs of saying. It embraces, moreover, only those forms that are employed for the special purpose of recalling some previous part of an argument; or, more generally, of citing some former passage in a dialogue. In the direct dialogues—where each speaker has his own words given in a separate paragraph which is headed by his own name—such citations make up the greater part of the verbs of saying. In the indirect dialogues, however, where the real dialogue is related to some person not present at it, these verbs are very frequently used by the narrator, not as citations, but merely to show changes of speaker. Since in these indirect dialogues the persons who carry on the argument make also references to previous passages, it may need a moment's consideration to tell what duty a verb of saying performs. There is usually, however, a difference in the verb itself. Thus, in the narrative it is generally *ἔφη* or *ἦν*, more rarely *εἶπον*; but the verbs used for reference show much more variety: *λέγω* exhibits perhaps the most extensive use, *εἶπον* is more frequent in certain dialogues, *ἔφη* occurs very rarely (Protag. 359 A and B), and *ἦν* never. The real difference turns, however, on whether the verb is used for narrative or discussion. Both kinds of usage may even be observed in the same speaker when, after narrating a dialogue, he begins to analyze it or to consider its importance. An illustration will make the point clearer. Phaedo, in the dialogue named after him, is mostly a narrator, and, as such, uses the ordinary verbs of narrative, as *ἔφη*, *ἦ δ' οὕτως*. At 88 B he turns to discussing with Echecrates the story he has just been telling, and then the phrases *προειρημένους λόγους*, *ὃν ὁ Σωκράτης*

ελεγε, are citations of the same kind as would be found in a direct dialogue. Furthermore, whenever Socrates, Cebes, or Simmias refer to their own discussion, they of course use references of this same sort. In the Euthydemus, to take another example, references are made by Socrates in his argument with Euthydemus and Dionysodorus, and with Crito. On the other hand, in his narrative to Crito he uses verbs of saying that are peculiar to the indirect dialogue, and, consequently, are not citations. Perhaps it is in the participle that the verb of citation is most easily mistaken for that of the narrative; but the following examples will show the difference: Parmen. 135 E, *πλὴν τοῦτό γέ σου καὶ πρὸς τοῦτον ἡγάσθην εἰπόντος*, is a citation; but Protag. 334 C, *εἰπόντος οὖν ταῦτα αὐτοῦ οἱ παρόντες ἀνεθορύβησαν*, belongs to the narrative.

When all the references have been collected, they are found to make up a considerable number of instances for each dialogue. Some of them are in the present tense, as *φῆς*, *λέγεις*, and they then recall some statement that is distinctly before the minds of the speakers or has just been uttered. Past tenses, as *ελεγον*, *εἰρήθη*, serve to bring up a statement that is more distant or may be just falling out of memory. They are not, therefore, so specially suited to passages of short, vivid question and answer, but are introduced at some distance from the statement which they refer to, and besides are found in all varieties of dialogue. If, then, their occurrence is not due to the form of the dialogue, or to any other accidental circumstance, any changes that occur in them must be due to alterations in Plato's style. On examining all the references which are made by past tenses of verbs of saying, it is found that some dialogues show an unusual variety in the tenses of the passive. By means of this increase in variety the dialogues can be arranged in a series which, it is intended, should show primarily the course of Plato's development in style. This order is given in the annexed table.

In the first place, the statistics on which the series is based should be explained. In determining the frequency of any given form of citation in such different dialogues as the Symposium, Gorgias, and Timaeus, it is evident that a standard, such as the number of pages covered by the dialogue, will not give a just relative proportion. A truer measure seems to present itself in the total number of references found in each dialogue, and these totals are what is given in the first column of the table. They are composed solely of references to the argument, and do not include any except

	1.	2.	3.	4.	5.	6.	7.		
	Total references.	Per cent. of <i>ἐποφθῆναι</i> and <i>ὑποφθῆναι</i> .	Cases of <i>ἐποφθῆναι</i> and <i>ὑποφθῆναι</i> .	Cases of <i>ἐκέχθῆναι</i> and <i>ὑποφθῆναι</i> .	Cases of <i>προεποφθῆναι</i> and their participles.	Cases of <i>ὑποφθῆναι</i> and <i>ἐκέχθῆναι</i> as an adjective.	Cases of the perfect of <i>λέγω</i> .		
Apology	7	...	...	...	...	...	...
Crito	11	...	...	...	...	...	...
Euthyphro	10	...	...	...	...	...	...
Protagoras	26	...	...	...	...	...	...
Euthydemus	29	...	...	...	...	...	...
Laches	17	...	...	...	...	...	...
Charmides	18	...	...	...	...	...	...
Meno	16	...	...	...	...	...	...
Lysis	13	...	...	...	...	...	...
Parmenides	16	...	...	...	...	...	...
Cratylus	34	...	...	...	...	...	...
Hippias II	13	...	...	...	...	...	...
Republic (Bks. I-V)	109	1.8	2	2	3	...	...
Gorgias	76	2.6	2	0	0	...	...
Phaedo	40	5.0	2	1	4	...	...
Symposium	29	6.9	2	1	1	...	...
Phaedrus	39	10.2	4	4	0	...	...
Republic (Bks. VI-X)	80	8.7	7	3	9	...	...
Theaetetus	47	10.6	5	1	0	...	...
Sophist	65	9.2	6	7	1	1	...		
Philebus	93	10.7	10	9	4	2	...		
Timaeus	39	20.4	8	6	1	1	2		
Politicus	88	26.1	23	11	2	5	1		
Laws	324	11.1	36	26	5	10	3		

	I	II		
Dittenberger.				
Crito				
Euthyphro				
Protagoras				
Charmides				
Laches				
Hippias II				
Euthydemus				
Meno				
Gorgias				
Cratylus				
Phaedo				
Symposium				
Lysis				
Phaedrus				
Republic				
Theaetetus				
Parmenides				
Philebus				
Sophist				
Politicus				
Laws				
Schanz.				
Apology				
Euthyphro				
Gorgias				
Laches				
Lysis				
Protagoras				
Symposium				
Phaedo				
Phaedrus				
Cratylus				
Euthydemus				
Theaetetus				
Republic				
Sophist				
Philebus				
Politicus				
Timaeus				
Laws				

such as go back to full, complete statements of the persons engaged in the discussion. Thus, all words are omitted which refer to quotations of poetry, of tradition, or of any composition not original to the speakers of the dialogue. The only exception is the oration of Lysias in the *Phaedrus*. This is regarded as a component part of the dialogue because it is read in full by *Phaedrus* and plays a prominent part in the succeeding discussion. In the whole argument *Phaedrus* himself acts really as a passive listener, and the opinions considered belong either to *Socrates* or *Lysias*. In contrast to the speech of *Lysias* are such passages as the poem of *Simonides* in the *Protagoras*, the story of *Atlantis*, the myths of *Er* and *Gyges*, and various quotations from *Homer* and others taken up by *Plato* from without. These are not considered essential parts of the real dialogue, and citations of them, like ταῦτά τε οὖν πάντα πρὸς τὸν Πιπτακὸν εἴρηται, οἱ τὰ μὲν δὲ ῥηθέντα ὑπὸ τοῦ παλαιοῦ Κριτίου κατ' ἀκοὴν τὴν Σόλωνος ἀκήκοας, are not counted. Furthermore, in explanation of this first column of the table it should be stated that all the citations summed up in it are made by past tenses of the verbs λέγω, ἐρῶ, εἶπον, and φημί. Most of them are in the indicative mood, as ἔλεγον, εἴρηται, ἐλέχθη; others are past participles, as εἰπών, τὰ ῥηθέντα, τὰ εἰρημένα. All these words must refer to statements already made, and cannot therefore be qualified by the negative or the particle ἄν. Excluded from the table are also all infinitives and imperatives. Past tenses of these moods, indeed, often refer to previous statements, but they do not do so necessarily; and, at times, it is difficult to decide what their exact effect is, so that, on the whole, it has been found better to omit them. Their various uses may be seen from the following examples taken at random: *Soph.* 258 E, καὶ παντάπασί γε ἀληθέστατά μοι δοκοῦμεν εἰρηκέναι, this certainly refers to the past, but 222 B, τούτων ὅποτερ' ἂν ἢ φίλον εἰρησθαί σοι, τοῦτο ἡμῖν διοριστέον, refers to the future, or, at least, is not a citation of any preceding passage. *Laws* 737 A, εἰρήσθω δὲ νῦν ὅτι διὰ τοῦ μὴ φιλοχρηματεῖν κ. τ. λ., 738 B, δεῖ δὲ αὐτὰ ῥηθῆναι, are other examples that are not references. So, too, ἔδοξας λέγειν is a citation, but evidently a line of limit must be drawn somewhere, so for convenience it is taken in such a way as to include all past tenses of the indicative and all past participles of the four verbs mentioned above.

The second column of the table shows what percentage of these citations is formed by ἐρρήθη and its participle ῥηθείς and the third column gives the absolute number of these special forms. The

fourth column shows the cases of *ἐλέχθη* and *λεχθείς* when used as references, and the next does the same for *προερρήθη*, *προείρηται* and their participles. A peculiar and rather harsh construction of *λεχθείς*, as an adjective qualifying a noun of masculine or feminine gender, e. g. Phileb. 52 C, *ἡδονὰς . . . ἀκαθάρτους ὁρθῶς ἂν λεχθείσας*, Soph. 219 C, *τέχνη τις κτητικὴ λεχθεῖσα ἂν διαπρέψειεν*, is shown in the sixth column. Cases of the rare perfect passive of *λέγω* are given in the last column. Some of these, however, are imperatives, and it should be remarked that the last two columns are not restricted to citations, but include all instances of the forms mentioned.

With these statistics in view, the next step is to observe how they determine the order of the dialogues. The first six do not show any of the forms given in the table. These can, therefore, only be put into a group by themselves, while their relations to one another within it have to be left undetermined. The next few dialogues in the column owe their position to the fact that they begin to show instances of *ἐλέχθη*. Then, when *ἐρρήθη* begins it is chosen as a criterion, and finally the *λεχθείς*-construction shown in the sixth column becomes the test-word. Thus the early stages of each usage are considered to be most important, as it is then that the employment of the special word is most a matter of conscious effort. When any of the test-words becomes so frequent as to be used, say more than four or five times in a dialogue, it has evidently become well established in the author's vocabulary, and thereafter the number of times it is used will depend rather more upon the character of the dialogue and on various "accidents." Especially is it true that a conscious effort has to be made whenever a new synonym is introduced, and these citations are all more or less of synonymous meaning. A word used to convey a peculiar or novel sense might have long been in an author's mind before he would have occasion to use it, but a new synonym would seem to be introduced rather for variety or other artistic principle, applied as soon as its value was perceived. The columns containing *προερρήθη* and *λέλεκται* have, in general, a tendency to confirm the evidence of the others, but, except for this, are not of so much importance in fixing the order of the dialogues.

After the use of any one of the test-words becomes well established, as in the lower part of the columns containing *ἐρρήθη* and *ἐλέχθη*, its decrease or increase, as noticed above, may be due to the special character of the dialogue itself. The Laws is rather

deficient in the number of aorist passives of both sorts, and the *Phaedrus* seems to have too many of them to warrant placing it before Books VI-X of the *Republic*. In the *Gorgias* there is an entire lack of ἐλέχθη, not to speak of several blank spaces in the column of προερρήθη, and an apparent excess of this same verb in the latter half of the *Republic*.

Some of these irregularities allow of an explanation. In the *Phaedrus*, for example, the excess of ἐρρήθη is merely part of a general preference for passive forms which this dialogue shows as compared with its immediate neighbors. Thus the *Symposium* has 7 citations in the passive out of a total of 29, *Phaedrus* has 20 out of a total of 39, *Republic* (Bks. VI-X) has only 15 out of a total of 80.

Most of these passives in the *Phaedrus* refer to the speeches of *Lysias* and *Socrates*. Now, *Lysias* is not present to explain objections to his proposition, and the words of *Socrates* are uttered under show of wild enthusiasm. In order, apparently, to avoid giving too much personal responsibility for the statements in these speeches Plato refers to them by a verb in the passive, for by so doing he keeps the authors more out of sight. Ἐρρηθήτην τὸν λόγον, λόγος ὁ ἐκ τοῦ βιβλίου ῥηθείς, and in the active ὡς τὰ δέοντα εἰρηκότος τοῦ ποιητοῦ may be given as instances of this sort of indefiniteness. Among the abundance of passives in the *Phaedrus* it would be only natural to find more than the usual number of aorists, as that tense had become quite familiar at this stage of Plato's style. In compensation for this tendency to use passives the dialogue has therefore been moved one place upward in the series given in the table.

For the case of the *Laws* a different reason is at hand. 85 of its 324 references are made up of εἴρηται and its participle, while no other dialogue shows one-seventh as many of these forms. Their frequent occurrence in the *Laws* is due to its imitation of the precise phraseology of statutes and decrees. As such it can be easily paralleled by inscriptions belonging to Plato's lifetime, e. g. C. I. A. II 17, ὡς λύειν τι δεῖ τῶν ἐν τῷδε τῷ ψηφίσματι εἰρημένων (54), or II 38, μερίσαι δὲ τὸ ἀργύριον τὸ εἰρημένον (19), or Mittheil. II 142, ὅς εἴρηται ἐν τῷ ψηφίσματι (20). Consequently, this legal form of citation has the effect of diminishing the instances of ἐρρήθη and ἐλέχθη in this dialogue as compared with the *Timaeus* and *Politicus*.

II. Thus far the table has only been asked to show a gradual

change and development in Plato's style. If this is once granted, another argument, already made use of by Dittenberger, will lead to the conclusion that this series of the dialogues has a chronological meaning also. Some dialogues at the upper end of the list are known by tradition to be early and some at the lower end are known to be late. Hence the most natural course for any one who has advanced thus far is to conclude that the table shows approximately the order of composition of those other dialogues, about which there is no tradition now remaining.¹

The present paper, as we have seen, treats a number of words that are synonymous in so far as they consist of references to preceding passages or are peculiar forms of verbs of saying. Xenophon is so much more historical than argumentative, that the number and variety of his citations is too meagre to afford any basis by which to date his works even approximately. Since, then, the references shown in the table find no corresponding development in Xenophon, they can best be explained as a result of Plato's unusual love of variation, and not as a general change at work on all Greek prose at that time. When once taken up by Plato these special forms of citation seem to have been employed in gradually

¹ This method of arranging the Platonic dialogues in the order of composition by means of changes in their style was first used by Dittenberger, in *Hermes* XVI 321, through statistics of certain phrases containing *μήν*. These phrases were not strictly synonymous, but their importance in showing time of composition was partly because some of them seem to have been taken up almost simultaneously by Plato and Xenophon after their early writings had been finished. Schanz, who made the second investigation (*Hermes* XXI 439), found that certain synonyms, *ὄντως*, *τῷ ὄντι*, and *ἀληθῶς*, *ὡς ἀληθῶς*, *ἀληθείᾳ*, were first used in but one or two forms, and that at a later period the others were introduced and used side by side with them, until at a third stage the earlier forms were wholly or partly supplanted by the later ones. Statistics of less relevant bearing on the order of the dialogues have been published by A. Frederking in *Jahn's Jahrb.*, 1882, p. 534. These show the usage of *μῶν*, of certain instances of *τε*, and of *εἶπον* (when employed for narrative, but not as a reference). C. Ritter's comprehensive book (*Untersuchungen über Plato*, Stuttgart, 1888) was unfortunately not accessible during the preparation of this paper. A full summary will be found in the present number of the *A. J. P.*, so that it will only be necessary to note here in what respects the above results are anticipated by his thorough and masterly treatise. The value of *ἐρρήθη* as a test-word has not escaped him, although his statistics give only the cases where it is used as a reference in a relative clause. His impression that *ἐρρήθη* and *ἐλέχθη* are pretty much limited to the last five dialogues in the list is, of course, superficial and erroneous. The *Charmides*, a dialogue placed almost at the beginning of his list, contains *τὸ λεχθέν* (162 E).

increasing numbers, so that the forms previously in use inevitably suffered a slight decrease, but were not at any time discarded, as in the case of some of the synonyms examined by Schanz. In other words, it was a mere question of variety, a growing richness in Plato's vocabulary, and not an effort to square with a prevailing fashion or attain new shades of meaning.

The arrangement of the dialogues, as given in the table, approaches much more closely to that of Dittenberger than that of Schanz. The short dialogue *Lysis* receives in the present scheme a somewhat earlier position than it has with Dittenberger, and is not so surrounded by dialogues larger than itself. The *Parmenides* is also placed here rather earlier, so that the suspicions which are current in regard to the authenticity of these two dialogues seem somewhat strengthened. Greater differences are found on comparing the present order with that of Schanz. In his arrangement the *Euthydemus* and *Theaetetus* are brought close together, and both are placed before the *Republic*. Moreover, the perplexing *Phaedrus* is put before the *Cratylus* and *Euthydemus*, although it is not easy to see how the statistics of Schanz afford any proof for such an early position.

The primary object of the above statistics is to assist in establishing an unquestioned value for the stylistic method of finding the order of the dialogues. When, by accumulated evidence, this has once been done, the second step should be to compare its results with those reached by dating the dialogues from their philosophic contents. If the two paths coincide at certain points, these places may be regarded as definitely settled; but where they diverge, of course an estimate of their relative accuracy must be attempted. As yet the results obtained by statistics in regard to style are too few and, in some minor points, too discordant with each other to call for careful comparison with such facts as have been established by the older system of investigation. In this contribution, therefore, all reference to the philosophic content of the dialogues, and to the various and opposing theories as to the development of Plato's philosophy, has been purposely omitted.

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metics for a lady's table, and a modern forgery.¹ The divergence in the interpretation of the single words is even more striking; while from the archaeological standpoint, the only resemblance between the different theories is that all agree in holding the inscription to be practically unique of its kind, whatever the kind may be. Even Jordan, who has achieved far more real success than any other commentator, confesses that he can offer no parallel to the connexion he supposes between the two parts of the inscription, and can only give a meaning to the first part by the wild conjecture of a popular superstition of which no other record has survived. Some indulgence, then, may perhaps be claimed for any attempt to throw new light upon the riddle; at the worst it can hardly be called superfluous.

The vase consists of three round pots of clay, joined together in the shape of an equilateral triangle. It was found in 1880 in the valley between the Quirinal and Viminal hills, within the circle of the Servian wall. "No sepulchral monuments can have existed on this site, but the vase may have been transported thither in the midst of the mass of rubble which at different times in the classical period must have been thrown there to form the foundations of new buildings, such e. g. as were erected there under the empire" (Jordan, *Hermes* XVI (1881), p. 239 foll.) Other vases of similar workmanship, but uninscribed, were brought to light along with it, one of them precisely similar except that it has four compartments. Pauli, I think, has pointed out in connexion with the Duenos vase, and in any case it is well known, that the black clay of which it is made is specially characteristic of Etruscan pottery.²

The inscription runs from right to left round the outer edge of the pots, forming a band of letters round the upper half of their curved sides, the tops of the letters being turned outwards. (Line 2 is on the same level as line 1, beginning a short distance after the end of it. Line 3 is outside line 1.) The words are not separated, but the first six letters of line 3, the name *duenos*, are smaller than those next succeeding, and removed by a slight interval from the outside, i. e. the top of the letters of line 1. This difference

¹ See A. J. P. III 107 (Jordan and Bréal), 246 (Cobet), IV 354 (Bücheler), 360 (Osthoff).

² My friend, Mr. E. A. Gardner (Director of the British Archaeological School at Athens), tells me that it does not occur elsewhere except perhaps at Lesbos and (?) at Rhodes. In all that relates to the style of pottery, or the alphabet of the vase, I am deeply indebted to Mr. Gardner's learning and friendly counsel.

led Bücheler to suspect that the word was a later addition,¹ but the variation may be much more naturally explained as due simply to the difficulty of writing on a curved surface. The engraver first endeavoured to write the third line along the side of the vase, but finding this inconvenient because the two ends of his letters sloped in opposite directions, decided to follow the first line as closely as he could, so as to have the slope in one direction only. There are other traces of the difficulty of writing on such a ground; here and there the letters are run very close together, and there are five, perhaps six places in which the writer seems to have corrected a mistake.

The alphabet exhibits noteworthy characteristics: $q = r$ in Latin is peculiar to this inscription; the retrograde direction and the five-stroke m (\mathcal{M}) are found only here and on the Praenestine (*Numasioi*) fibula. The oblique instead of rectangular character (e. g. \mathcal{A} , not \mathcal{A}) occurs on only one or two of the oldest monuments. Further, we have $\varphi = q$ without any following u ; three forms for a (\mathcal{A} , Δ , Λ); $\mathfrak{c} = c$ and g ; Δ (once \mathcal{A}) = d ; \mathfrak{z} and $\mathfrak{z} = s$; k twice corrected into c (in *pacari, feced*). In the last word but one, *malo*, there is a curious sign (\mathcal{A}) which was at first read as n (N), but seems clearly to be $\Lambda = \lambda$, corrected into a Latin $\mathfrak{z} = l$. These peculiarities, which at one time gave rise to the suggestion that the inscription was a forgery, are all plausibly accounted for by Comparetti's supposition that the engraver was a Greek by birth, a point which we shall find of great importance in determining our interpretation. But we may go a little further than this, simply on the strength of these alphabetic peculiarities. Two things are certain about the writer of the inscription. First, he was accustomed to using Greek characters; secondly, he was in this case consciously writing in a recognized Latin alphabet. As to the first, we ask at once what Greek alphabet was he familiar with? Certainly none of those in use in southern Italy, which were all ultimately Chalcidian and had \vee (\vee), not Λ for λ , just as much as the Latin. Comparetti is content with this negative conclusion. But when we remember that the vase is of Etruscan workmanship, we remember also that in the sixth and fifth centuries B. C. there was a large manufacture of vases in Etruria modelled expressly on

¹ He would actually substitute for it, to represent the original, which he supposes to have been obliterated, a composite proper name, *Retus Gabinus*, chosen to help the last sentence into 'the Procrustes bed of a Saturnian' (v. Rh. Mus. XXXVII, p. 235 foll.)!

Corinthian vases; and that if the actual potters were not Corinthians themselves (Pliny, *Hist. Nat.* 35, 152, gives the tradition of a Corinthian colony in Etruria founded in Olymp. 29), they worked under the traditions of the Corinthian school, and continually copied the Corinthian inscriptions of the originals they reproduced. Now, the Corinthian alphabet has always Λ and always also P (q or Δ), never R (\Re); further, five out of the nine m -signs on the Duenos vase bear distinct resemblance to the Corinthian m , in which the fourth stroke is shorter than the third, and the third than the first (M), to distinguish it from $M = \sigma$; Duenos writes w four times (in *mitat*, *manom* (the first m), *einom*, and the first *med* in l. 3), elsewhere w_1 ; in these five cases the last two strokes vary slightly in size, but they show no prolongation of the fifth stroke below its junction with the fourth. Probably, then, he belonged to the Corinthian school of potters in Etruria, and this would incline us to give the vase as early a date as the language of the inscription will permit, since (I am told) there is hardly warrant for assuming that the Corinthian influence lasted beyond the fifth century B. C. In the second place, the fact that in correcting k into c the engraver must have been consciously following a recognized Latin usage, gives us noteworthy evidence as to the antiquity of the Latin alphabet: it was fully developed at the date of this inscription, whereas on the Praenestine fibula Latin is written in a Greek alphabet not yet naturalized, which is shown by the interesting use of FH for f . Our inscription, however, belongs to the oldest epoch of the alphabet, while c still represented both c and g , and the direction was still retrograde.

The text I read as follows, with three variations from Jordan's: *io uei sat* for *iouei sat*, with Deecke; *duenoi ne* for *dze noine*, with Bréal and Pauli; *malo* for *mano*, with Comparetti.

*io uei sat deiuos goi med mitat nei ted endo cosmis uirco sied,
asted noisi ope toitesiai pacari uois.
duenos med feced en manom, einom duenoi ne med malo statod.*

Before proceeding to consider any new theory of the inscription it is clearly necessary to review briefly the progress that has already been made towards its interpretation.

The first translators, Bücheler (*Rhein. Mus.* XXXVII, 1881, p. 235 foll.) and Dressel (*Annal. Inst. Arch. Rom.*, 1880, p. 158 foll.), rendered it as follows: *goi med mitat* 'whosoever may offer me,' *Jovei Sat. deiuos* 'to the gods Jupiter and Saturn' (regarding

deiuos as dat. pl.), *ne virco cosmis sied ted endo, asted* 'let not a maiden accompany thee within, nor stand by thee' ('*comis* = *comes*, *ted* acc. governed by '*comes sit*'), *noisi Ope Toitesiai pakari uois* 'unless thou desirest to propitiate the goddess Ops Toitesia.' *Duenos med feced en manom* 'Duenos made me on behalf of a dead man' (literally 'a good man,' 'den seligen'), *einom* 'and, *dze noine* (v. inf.) 'on the ninth day,' *med mano statod* 'thou shalt offer me to the dead,' supposing *statod* the impv. of *stare* to be used in a transitive sense = *sistito*. 'Let not a maiden accompany thee, whoever thou (lit. 'he') mayest be, who shalt offer this vase to the gods Jove and Saturn, unless thou desirest to make thy peace with Ops Toitesia. Duenos made me for a dead man, and do thou (sc. the priest) offer me to the dead on the Ninth Day Festival.'

This view of the inscription, as describing some ceremonial in which the vase was to be used, has commended itself to the majority of its interpreters, though they differ widely in detail. Bücheler himself confesses that it 'lässt der Phantasie Spielraum'; he is in doubt whether the maiden is to accompany the worshipper in order to be herself sacrificed to Saturn, or whether her presence is commanded in order to conduct the sacrifice to the goddess Ops: the latter is identified with the Bona Dea from whose worship men were excluded. The second supposition sounds least unlikely; but we only learn from it why the maiden's presence is needed in the exceptional case (*noisi*) of an offering to Ops Toitesia; it remains a mystery why she should be expressly forbidden to take part in the ordinary sacrificial use of the vase, whatever that may have been: why should she want to? The last line, Bücheler, followed by Osthoff (Rhein. Mus., 1881, p. 481 foll.), Jordan (Hermes, loc. cit.), and Deecke (Zvëtaieff, Inscr. Italiae Inferioris Dialecticae, App. 16, p. 180), supposes to refer to the *novemdiale sacrum*, or offering to the *di manes* of a dead man nine days after his death (Porphyr. Hor. Epode 17, 48). But what possible connexion has this with the curious direction of the first line for some imaginary sacrifice to Jupiter and Saturn? Jordan, indeed, argues at some length that the offering to Jupiter was on behalf of the survivors, whose time of mourning was ended by the Novendial solemnities, and that to Saturn on behalf of the dead, but can find no parallel for such a conjunction of ritual. He rejects as even more improbable the explanation offered by Dressel (loc.

cit. pp. 188-9).¹ On the whole, one cannot help thinking that the priest to whom the vase was given, if given it was, must have been left in considerable perplexity as to what he was to do with it.

The linguistic aspect of these interpretations is quite as discomfiting. The whole conjectural structure rests on the connexion of the last line with offerings to the dead, i. e. on the meaning given to *en manom* and '*dze noine*.' We may concede, to save time, that the writer had reasons for describing his dead friend as *manus* 'bonus,' rather than *mortuos*; but what is to be said of *noine* for *noune*, and *dze* for *die* in Rome, not Bantia (Osc. *Bansa*)? The history of the Latin diphthongs is obscure enough, but surely it is time some one plucked up courage to say that *noin-* cannot possibly come from *noun-* or *nouen-* (I. Eu. *neunno-*) in Latin late or early. And the sign read as *z*, *∇*, if it was intended for that letter, is certainly a very weak attempt at it. Bréal, Pauli, and Comparetti, however fanciful their own theories of the inscription, have at least done good service by insisting that it is *u* (*v*) which had been at first omitted and was afterwards inserted as well as it could be between the *∇* and the *∃*. The reading of the last word but one as *mano* was equally essential to the ninth-day theory, and we have already seen reason to reject it in favour of *malo*.

The other three interpretations are too wild to be treated seriously. Bréal (*Mélanges d'école Française de Rome*, 1882, II, p. 147 foll.), who thinks the vase a peace-offering, splits up *cosmis uirco* into *cosmisu irco* 'commissi (!) ergo,' and *noisi ope Toitesiai* into *nois io peto ites iai*; the last two words he regards as dative plural 'precibus eis.' Pauli (*Altital. Stud.* I, 1883, p. 3 foll.) improves on this by reading *ites ia ! i* for *ites jam*, *i* 'mayst thou go, now, go at once,' addressed to the vase itself, which a lover is on the point of dispatching to his mistress as a valuable keepsake. Comparetti (*Mus. Ital. Antich. Class.* I, p. 173 foll.) prudently conjectures that the second line is a mere jingle of sounds, a magic charm without meaning, whose repetition by the owner of the vase would secure the success of the toilet for which it was used.

It would be a mistake, however, to suppose that no progress has been made because as yet no single theory can command

¹ That the mention of Jupiter in this connexion is due to Greek influence, Zeus being honored with his parents Ops (Rhea) and Saturn (Kronos), the rulers of the nether world. A similar theory, I believe, has been developed by Ring.

acceptance. On the contrary, several important points may be said to have been established, one by one, in regard to single words; and it is on these that the interpretation to be suggested in this paper has been based. Osthoff first attacked Bücheler's rendering, pointing out (1) the very doubtful character of the evidence for an Italic or Latin dat. pl. in *-os*. It rests merely on two inscrs., one Marsian, one Marrucian, both of which can be otherwise rendered, while everywhere else the *i* of the ending *-ōis* is kept in all dialects. (2) the construction '*comes sum te*' (acc.) 'I accompany thee,' is impossible. (3) *cosmis* = *comis*, not *comes*. In the latter case the *-s* and *-i* of *cosmis* would be practically inexplicable. Osthoff's own rendering involved new difficulties and left the main objections to Bücheler's untouched.

Jordan's contribution to the interpretation of the inscription was one of great importance (Hermes, XVI, 1881, pp. 225-260). He first found an intelligible meaning for *endo* and a construction for *ted*, by translating *ted endo* 'towards thee'; *nei ted endo cosmis uirco sied* 'let not a maiden be gracious to thee,' and removed all the difficulties involved in the old translation of *asted* 'astet,' by the brilliant suggestion that it was simply an old form of *ast*, **aste*, as *posted* of *post*, and served merely as a particle of emphasis to introduce the conditional clause, *asted noisi* = 'es sei . . . wenn . . . nicht,' 'but not if,' 'that is to say, unless,' a sense which both the earlier and later use of the particle render very probable; compare the old legal formulae, e. g. that which Jordan quotes, *si quis in eo uim faciet, ast eius uincitur, dupli damnas esto*, and several similar examples in the XII tables; while its function in Augustan poetry simply to mark a slight break in the narrative, often no more than a change of grammatical subject, and in exclamations (*at te per deos oro*) is too well known to need illustration. Jordan's interpretation of the inscription as a whole is more picturesque but even more strange than Bücheler's. On his theory, the priest is forbidden to receive any favours at the hands of a maiden. Why he should be forbidden he cannot tell us. Since Jordan's paper, beside the corrections of reading already mentioned, there has been only one suggestion of any value. The first two words were always read *Jovei Sat.*, as though the second only were abbreviated. Deecke (ap. Zvët. l. c.) proposes *Jo. Vei. Sat.*, three abbreviations standing respectively for the names of the three gods worshipped on the Capitol, Jupiter, Vejove, and Saturn.

Having thus completed our survey, we may first ask what specific difficulties are left in the construction or interpretation of single words, to see if any of them may afford us a glimpse of new light. Among such points the following should certainly be mentioned: (1) the case of *deiuos*; Osthoff's rendering as an acc. of 'motion to' is unsatisfactory; (2) the antecedent and case of *goi* (which Pauli regarded as dat. sing.): if it is the subject of *mitat*, how can it refer to *ted*? (3) the discrepancy of *mitat* with *-t* from *sied feced* with *-d*; *a priori* we should have expected that Bugge's Canon would have applied to early Latin as well as the other Italic dialects, i. e. that here also we should have had *-t* as the ending of the 3d pers. sing. of primary tenses in the indicative (Osc. *faamat* 'dwells'), but *-d* in secondary tenses (Osc. *kūmbened* 'convenit'), the subjunctive (Osc. *putidd* 'possit'), and optative (Osc. *fuid sied*); the theory of Osthoff and Joh. Schmidt (Die Pluralbildung der Indog. Neutra, p. 178 footn.) that it is a survival from a period in which the subjunctive had primary endings, seems to me very doubtful, as it implies that in this point Latin was more conservative and less prone to 'levelling' than the other dialects; (4) the unparalleled sense of *mitat* 'offer,' and (5) the equally unparalleled use of *statod* as transitive; (6) the alleged dative *malo* (or *mano*) beside *duenoi*; (7) the comparatively late use of *en* (*in*) 'with a view to,' whether *manom* be masc. or neut., 'a dead man' or (Jordan) 'a sacrifice in honour of the dead.' Others might be added, but these at least, I think, may be all removed by a fairly simple hypothesis; namely, of the omission of a nasal before a following consonant (which is exceedingly common in Latin inscriptions, and regular in the other dialects), in *mitat* for *mitant* and *malo* for *malom*. The subject of *mitant* is contained in the preceding words. *deiuos* I believe to be *nominative plural*, with the original ending of the case in nouns of the *o*-declension. If we suppose *goi* to be nom. pl. also (with the regular ending of the case in pronoun stems), the clause *goi med mitat* will be attached simply to the preceding words. What kind of sentence have we then? Clearly a *negative wish* relating to some second person (*nei ted endo cosmis uirco sied*), prefaced by an appeal to or mention of various deities, that is to say, it is a *curse*.

If this suggestion be correct, we shall expect to find resemblances between our inscription and other ancient curses on record. What is the result of the comparison?

To begin at the beginning, Vejove and Saturn are in place as the gods of the lower world; it is such deities that are appealed to in all ancient curses without exception. The addition of Jupiter is paralleled in the curse recorded in Macrobian Sat. 3, 9, which begins *Dispater Vejovis Manes*, and ends *ovibus atris tribus Tellus Mater teque Jupiter obtestor*. *Virgo* at once becomes intelligible; she is obviously Proserpine. But why is she called *virgo*, and not by her Latinized name *Proserpina*, and why the curious word *cosmis*? Because we have before us a *literal translation of a Greek formula preserved intact* in a dozen curse inscriptions from the temple of Demeter at Cnidos, given by Newton, Halicarnassus and Cnidus, II, 2, p. 719; Wachsmuth, Rhein. Museum, 1863, p. 570. Two of them perhaps may be quoted in full; they are most instructive.

(a) Newton 85, p. 734; Wachsmuth, l. c. p. 571:

ἀνα]τίθημι Δάματρι καὶ Κούρῃ τὸν κατ' ἐμοῦ [ε]ἰπ[α]ντα, ὅτι ἐγὼ τῷ ἐμῷ ἀνδ[ρὶ] φάρμακα ποιῶ θανά[σιμᾶ]. παρὰ Δάμοτρα πεπρημένος μετὰ τῶν αὐτοῦ [ιδίων] πάντων ἔξα[πολούμενος], καὶ μὴ τύχη εὐειλάτου [μήτε Δ]άματος καὶ Κούρας μηδὲ τῶν θεῶν τῶν παρὰ Δά[μα]τρος, ἐμοὶ δὲ εἴη ὅσια καὶ ἐλεύθερα ὁμοστεγησάση ἢ ᾧ πο[τε] τρόπῳ ἐπιπλεομένη. ἀνατίθημι δὲ καὶ τὸν κατ' ἐ[μοῦ] γράψαντα ἢ καὶ ἐπιτάξαντα, μὴ τύχοι Δάματος καὶ [Κ]όρας μηδὲ θεῶν τῶν παρὰ Δάματος εὐιλάτων, ἀλλὰ καὶ μετὰ τῶν ιδίων πάντων παρὰ Δάματρα πεπρημένος.

(b) Newton 88 and 89, p. 740; Wachsmuth, l. c. p. 572:

. . . Δά]ματρι καὶ Κούρῃ τ . . . τὸ ἱμάτιον ὃ ἀπώλεσεν, καὶ εἴκα μὲν ἀποδῶ, εὐιλάτα αὐτῇ εἴη, εἰ δὲ κα μὴ ἀπ[ο]δῶ, ἀνενέγκαι αὐτὸς π[α] Δάματ[ρα] καὶ καὶ (sic) Κούραν πεπρημέν[ος] καὶ μ[ὴ] τ[ύχ]οι εὐιλ[ά]τω[ν] ἄχρις . . .

On the reverse:

. . . οἱ ὅσια, εἴ κα δὲ μὴ ἀποδῶ ἀν[ό]σια εἴη αὐτῇ καὶ καὶ (sic) τοῖς αὐτοῦ πᾶ[σι]. καὶ ἀνενέγκαι πεπρημένος ἐπὶ Δάματρα καὶ Κούραν Κά[ι] μ[ὴ] εὐι[λά]του αὐτῆς τύχοι.

In nearly all the inscriptions, just as in these two, *Κόρη* is invoked, and the actual curse formula regularly contains the word *εὐίλατος*, a Doric derivative of *ἱλαος*, Att. *ἱλεως* 'gracious, propitious,' of which *cosmis* would be an exact rendering. The formula generally runs *μὴ εὐιλάτου τύχοι*; the converse, invoked for those who comply with the conditions stated, is sometimes, as in (b) above, *εὐίλατος εἴη*, literally '*cosmis sied*.' It must be remembered that in older Latin *comis* had a stronger sense than in classical times; cf. e. g.

Livy 25, 12, where the institution of the Ludi Apollinares is described, '*ludi Apollini quotannis comiter fiant*' 'with liberality, abundance of festivity,' and the formula '*maiestatem populi Romani comiter* (loyally) *conservare*,' Cic. Balb. §36. *qoi* may be either nom. pl., as we have seen, or dat. sing. (so Pauli regards it; cf. Brugmann, Grundriss, II 1, p. 3 footn.). The latter seems to me rather more probable, as then, if it be referred to *virco* as antecedent, the clause becomes part of the wish, and thus the subjunctive is regular.¹ The first line, then, I would translate: '*May the gods Jove, Vejove, and Saturn (grant) that Proserpine, to whom they suffer this vase to be despatched, show thee no favour.*' The ellipse, or rather absence, of the word meaning 'grant' is common in expressions of a wish. Indeed, it actually meets us again in the curse in Macrobius, already alluded to, where *ut* follows immediately on the names of the deities, and there is no governing verb of any kind in the whole context. *Dis pater, Veiovis, Manes, siue vos quo alio nomine fas est nominare, ut omnes illam urbem Carthaginem, exercitumque quem ego me sentio dicere, fuga formidine terroreque compleatis*; this is followed by two similar clauses with *uti*, and the curse then continues, *eosque ego uicarios . . . pro populo Romano . . . do devoveo*. Exactly the same ellipse occurs in a prayer in Cato (R. R. 139, beginning *si deus, si dea es*). It will hardly be an objection to the similar use of *nei* after *Io. Vei. Sat.* in this inscription that the verb is in the third person; the principle is exactly the same; compare Catullus' wish, '*Iupiter, ut Chalybum omne genus pereat.*' *Mitat* shows the regular earliest use of *mittere* 'to let go, suffer to go,' and the 'going,' we may conjecture, would mean simply that the vase was originally placed in a tomb, the regular place for communications addressed to the infernal gods. There must, I think, be other examples of prayers to one deity entreating him to influence others, like the invocation of the saints in the Roman church; the nearest parallel that occurs to me is Lucretius' appeal to Venus, that she will whisper to Mars, '*petens placidam Romanis, incluta, pacem.*'

The second line states the condition whose fulfilment will avert the curse. Here, again, we have abundant parallels. Conditions appear in the Cnidos inscription quoted above (*b*), in three others

¹ The subj., however, may be defended even in the first construction. Plaut. Trin. 715, *bene quod agas eveniat tibi* is exactly parallel to *deivos qoi mita(n)t (faciant)*.

from the same source, in two Attic curses (Ἀρχαιολογική Ἐφημερίς, 1869, p. 333, Nos. 406 and 407), in the Oscan curse of Vibia (Zvët. Osc. 50), in a Greek curse from Cumae (C. I. G. 5773), and in the 'Lydney curse,' a small Latin inscription found in Cheshire (C. I. L. VII 140). I regret that otherwise I can add practically nothing to Jordan's translation of the line: '*unless indeed thou art willing to make thy peace with (or 'make atonement to,' or 'be appeased towards')* Ops Toitesia.' This rendering assumes that *ope* is dative, for *opei*, which is possible, and perhaps justified by the two forms *nei* and *ne*.¹

It is possible, however, that *ope* is instrumental,² 'by Toitesia's aid.' Who or what *Toitesia* is, human or divine, or whether she really exists at all, no one yet knows. In any case, the -s of the termination, beside the -r- in *pacari*, if the words are to be so divided, shows that her home was not in Latin territory, or that if it was, the writer of the curse has employed the archaic form of her name. Bücheler's comparison of the goddess *Tutilina* (Varro L. L. 5, 163) and the god *Tutanus* (Varro ap. Non. 47) make it possible that we have here an epithet of the goddess Ops 'protectress,' and if so, the offence which provoked the curse may perhaps have been some violation of the rights or sanctities of her temple, and the three great gods might be naturally invoked to sanction the curse. But I am far from certain that the words are rightly separated.

The third line becomes clear directly we take *malo* as standing for *malom* before the following *st*-. '*Duenos made me (as a curse) against Manus, and let not evil fall to Duenos from me.*' *Manus* I regard as a proper name, *Manus* : *Manius*, as *Sextus* : *Sextius*,

¹ These, however, may have been originally distinct. The Oscan use of the particles *nī* = Lat. *nē* in form and sense, *nei* = Lat. *nī* in form, *non* in sense, **nē* in *nēp* and *nēpon* (Cipp. Abell.), 'nēue' and 'nisi quom' = *ne-que* in form, seems to me to point to three forms in proethnic Italic, **nē*, **nei*, and **nē*. Our own inscription gives us yet another in *noisi*, which is generally compared with the Umbr. *nosue* 'nisi.' The origin of them both is obscure. Jordan regarded the *oi* both in *noisi* and *vois* as a mark of provincialism, a dialectic phonetic variation of *ei*. I should rather prefer to regard **noi* as an original ablaut variant of *nei*, and compare *vois* Sansk. *veshi*; Lat. *veis* with *Φοῖκος*, Umbr. *vuḱu* (?) : Lat. *vīcus*. Umbr. *vinu* would then be borrowed from Lat. *vinum* (: Gr. *Φοῖνον*), as by the same rule we should expect the Umbr. word to be **vinu*.

² If we could suppose that *pacari* had the sense of *pacisci* it would be easier to take *ope* as an acc. standing for *opem* 'unless thou wilt promise aid to Toitesia.' But such an assumption seems to me doubtful.

Tullus : *Tullius*, etc.; *med* is instrumental ablative;¹ *en* has its natural sense 'against.' But why is this clause added? Because the regular formula of which this is a translation always concludes with the prayer that the author of the curse may not suffer from it. Such a clause occurs in the Cnidos curse (*a*) quoted above, and in six others from the same source; in a Greek curse from Bruttium (C. I. G. 5773), 'σας καὶ ἀθῶος εἴην'; in the Latin curse in Macrobius, and—practically—in the Umbrian curse in the Tab. Iguvinae VI B. 60 foll. Sometimes, as in one of the Greek curses (C. I. G. I 539), it is the engraver who is especially exempted. *Duenos*, however, is probably the author, not the *Graeculus* or Etruscan who wrote the curse for him, since the name is clearly Latin.

It may be further asked, what warrant we have for supposing such a translation of a foreign formula in a curse. The answer is one of the most interesting pieces of evidence in favour of this view of the *Duenos* inscription. The examples of such translations, to say nothing of mere appeals to foreign deities, are remarkably numerous; in fact they must form a considerable proportion of the total number of ancient curses that have come down to us. There are two from Alexandria, one on a papyrus addressed to Serapis (Petrettini, Vienna, 1826), the other on lead (Rhein. Mus. IX 370, XIX 481), addressed to both Greek and Egyptian deities, and beside the usual Greek forms of imprecation containing what appears to be a transliteration of some Egyptian incantation in Greek letters. Exactly the same combination may be found in two curious African gnostic curses, against rival jockeys and their horses, quoted in the Bulletin d. Corr. Hellénique XII, p. 299, 300. In Phrygia, again, a batch of sepulchral inscriptions have been recently discovered (Ramsay, Kuhn's Ztschr. XXVIII, 1886, p. 381 foll.), where Greek epitaphs are followed by curses in Phrygian, directed against any violation of the tomb. The latter are sometimes entirely in Phrygian (ἰος νι σεμονν κρουμανει κακουν αἰδακετ επιτετικμενος ειτου), sometimes translated into Greek (e. g. p. 383, ὅστις ἂν τῷ ἡρώφ τούτῳ κακῶς ποιήσει, ὑποκαταρατὸς ἔστω), sometimes half-translated, showing a curious mixture both in grammar and vocabulary (e. g. pp. 386, 397, τούτου μνημίου as dative with the Phrygian ending of the case, ἦτω for ἔστω = Phryg. ειτου, ταύτη θαλαμειν, a Phryg. dat. fem. 'with affixed -ν'). The only explanation of this

¹ Compare the Plautine use of the ablative in the phrase, *si quid me fuat* Poen. 5. 2. 125, *si quid eo fuerit* Trin. 157, 'in my case,' 'in his case.'

x must be that the curse was written by some native either wholly or partly ignorant of Greek. No such errors appear in the other part of the inscriptions. But the most striking example for our purpose is the Oscan translation of a very peculiar form of curse in Greek, (*ἀναβαίνει*)¹ *πεπραμένος πὰ (=παρὰ) Δάματρα* 'let him be sold as a slave to Demeter,' Osc. *Kerí Arentikaií lamatir* in the Curse of Vibia (Zvét. Osc. 50), 'let him be sold to Ceres the avenger.' The Oscan inscription comes from Capua, and the reader will recognize that the Greek formula occurs in the same Cnidos inscriptions (*a* and *b* above) as contained the original of the Duenos curse. That is to say, we have indisputable evidence that the Cnidos formula was in use in central Italy in the second or third century B. C., which seems to me to place its connexion with our inscription beyond doubt. It is interesting to notice also that there is a whole class of Etruscan vases, discovered at Caere,² which show strong affinity with vases from Cyme in Asia Minor; and that Cyme was also the metropolis of the Italian Cumae. This curious use of foreign curses must be, I suppose, a part of the mystery of the black art. In primitive society a man who speaks a foreign language is almost as good as a wizard. The Roman employs Greek formulae in writing his curses, just as an Asiatic Greek employs a Phrygian, and an African Greek a Punic incantation.

Not to weary the reader further by labouring an obvious conclusion, I will only enumerate the remaining points in our inscription which are regular characteristics of a cursing formula. Such are: (1) the plurality of deities invoked (cf. C. I. G. 1034, nearly all the Cnidos inscriptions, and the Gnostic curses cited above, Zvét. Osc. 49, C. I. L. I 819, 820, and many others); (2) the number three, *Jo. Vei. Sat.*, corresponding to the three vases (Newton, l. c. No. 81, C. I. G. 538, Macrobian l. c.); (3) the mention first of several deities, then of one alone (Macrobian l. c., Newton, l. c. 82, 83, 85, 86), and the special appeal to Proserpine (C. I. G. 539, C. I. L. II 462, Newton, 86 (*Δέσποινα*)). The fact that our curse is on a vase, not a leaden plate, may perhaps be thought a slight difficulty; but this also can be paralleled. There is a curious curse on a lamp of the Augustan epoch, in which a man binds his genius

¹ *ἀναβαίνει* is generally explained (Newton, l. c.) from the custom which prevailed at auctions of slaves, of placing the slave to be sold on a conspicuous platform.

² Dümmler, *Mittheilgn. Deutsch. Inst. Rom.* Abth. 1888.

Ramsay says the upper class (Greeks) put the curse in Phrygian so that the native (lower class) could read it. So it is a Greek's mistakes in writing Ph., as shown by the correctness of the rest of the inscriptions.

to accompany him to the nether world, Gerhard's Arch. Ztg., 1861, p. 167.

With regard to the date of the inscription, the new interpretation gives a fair amount of evidence. Newton places the Cnidos plates between 300 and 100 B. C., "though they may perhaps be later"; but no one can say how old the formula they contain may be. Taking the linguistic considerations by themselves, the rhotacism of *pacari*, if it be an infinitive, gives us 450-350 B. C. as the higher limit of date for our inscription,¹ and the *-os* of the nominative singular probably about 240 B. C. as the later. The *-oi* of the dative Duenoi has hitherto only been found in the much earlier (sixth century) inscription on the Praenestine fibula (*Numasioi*, v. Darbishire, Journal of Philology XVI, 1888, p. 196), and the nom. pl. in *-ōs* has not been identified elsewhere. It may, perhaps, be contended that all three forms are due either to Oscan influence, or to intentional archaism: to the former Jordan ascribes also the *-s-* of *cosmis* and the *-o-* of *einom* and its use to mean 'and.' *einom*, however, if it is a borrowed and not simply an old Latin form, is definitely Umbrian; in Oscan we have always *inim*. But in all other respects, e. g. in the preservation of original diphthongs, the language of the inscription is very far removed from any resemblance to Umbrian. And none of the other points which Jordan relies on (*noisi*, *vois*) seem to me to indicate necessarily provincial influence rather than simply the antiquity of the forms. *feced*, *med*, and *ted* are distinctively Latin (contrast Umbr. *fakust*, Osc. *fefacus*). Again, the hypothesis of conscious archaism is more natural at a later epoch than the third or fourth century B. C., although in religious matters the use of ancient forms goes back to very early times. Taking into consideration the evidence of the alphabet, which has been already discussed (p. 448), I think we may assign the vase with some confidence to the beginning of the fourth century B. C.

Wachsmuth (Rhein. Mus., 1863, p. 568) has pointed out that all ancient curses fall into two classes, which may be called respectively retrospective or vindictive, and prospective or denunciatory. Curses of the former class attack a particular offender, and leave him no loophole for escape; they are most often found in graves. The denunciatory class exempt the offender from the effect of the curse if he fulfils certain conditions, and often refrain from mentioning him by name. These would be hung up in some con-

¹ Verner's Law in Italy, §45.

spicuous position on the walls of a temple to terrify him into complying with the wish of the curser. No doubt the Jackdaw of Rheims was assailed with this object. There is an amusing example (Newton, 82, 83) of two curses directed against the same man; the first is conditional, the second final. But besides these two classes there are curses like that of Vibia, which were found in graves, and therefore can hardly have been intended to be seen, but which, nevertheless, exempt the offender on fulfilment of certain conditions. The Duenos inscription, if it was originally placed in a grave, would stand on the same footing.

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IV.—ΣΥΛΛΟΓΙΣΜΟΙ ΕΞ ΥΠΟΘΕΣΕΩΣ IN ARISTOTLE.

Liddell and Scott, s. v. μεταλαμβάνω V, define τὸ μεταλαμβανόμενον as "a proposition changed from a conditional to a categorical form, An. Pr. I, 23, 11; hence συλλογισμοὶ κατὰ μετάληψιν syllogisms constructed by means of such change, ib. 29, 6." This definition is apparently taken without special verification from the note of Waitz, who renders τὸ μεταλαμβανόμενον "das Verändert angenommene," and is one out of several illustrations that might be given of the need of a revision of the definitions of philosophical terms in the lexicon. A closer scrutiny of Aristotle's usage will, I think, show that τὸ μεταλαμβανόμενον does not mean a changed proposition, but a term (or possibly a proposition) taken in place of another in an argument by consent of the disputants—ἐξ ὑποθέσεως. In itself the point is of little moment, but as the entire subject of συλλογισμοὶ ἐξ ὑποθέσεως has been left in a very confused condition by Aristotelian commentators, it may not be amiss to attempt to state briefly just what Aristotle seems to have meant by the expression. The clue to his thought is found by disregarding the post-Aristotelian doctrine of hypothetical syllogisms and recurring to the Platonic usage.

Plato, except in mystical passages, has no absolute ἀρχαί. Logic is for him dialectic, and the ἀρχαί of dialectic are always conventions agreed upon by the disputants. All Platonic arguments are in a sense relative and *ad hominem*. The dialectician differs from the professor of a particular science, not in that he goes back to the absolutely unconditioned (as Mansel renders the ἀνυπόθετον of Rep. 511 B), but in that he is not tied to any particular set of ἀρχαί, the validity of which he refuses to examine. He is willing to push the argument back until some common ground is reached. The proposition thus found acceptable to both disputants, be it a definition, an axiom, or a wide generalization in some special field, becomes an ὑπόθεσις or an ἀρχή which must be allowed unconditioned validity while the consequences that flow from it are being examined; cf. Phaedo 101 D-E, where the ἱκανὸν of ἕως ἐπὶ τι ἱκανὸν ἔλθοις is the logical equivalent of the μέχρι τοῦ ἀνυποθέτου of the somewhat mythically expressed passage of the Republic.

In the dialogues these ἀρχαί or ὑποθέσεις are frequently fundamental Platonic doctrines (cf. ὑποθέσεως ἀξίας ἀποδέχασθαι, Phaedo 92 D), as the theory of ideas in the Phaedo, or the hypothesis of

the Republic and Timaeus that all human purpose and all the larger purpose that determines the process of the suns is directed towards one definite goal of good. And such passages have obscured the purely relative and logical significance of the method. A good example of the latter is afforded by the argument ἐξ ὑποθέσεως (86 E) in the Meno. Unable to formulate a satisfactory definition of virtue, Socrates and Meno agree that if ἀρετή is ἐπιστήμη it is a διδασκόν. From this point the arguments of Socrates are directed to (πρὸς) the relation of ἐπιστήμη to ἀρετή. A second hypothesis that ἀρετή is an ἀγαθόν is invoked, and the ἀγαθόν is referred through the concept ὠφελιμον to φρόνησις and ἐπιστήμη. Similarly in the Protagoras, it having been agreed that good and bad are equivalents of pleasurable and painful, Socrates concludes the argument by substituting the one pair of terms for the other. 355 E μεταλλάβωμεν δὴ τὰ ὀνόματα.

We have in these passages the thought and almost the terminology of Aristotle's doctrine. A proof, he says (An. Pr. 40^{b25}), may be given δεικτικῶς or ἐξ ὑποθέσεως. The *reductio ad impossibile* is one form of the proof ἐξ ὑποθέσεως, the hypothesis here being the falsity of the ἀντίφασις of one of the premises of the syllogism whose conclusion is to be verified. He then adds (41^{a39}) that in all proofs ἐξ ὑποθέσεως—ὁ μὲν συλλογισμὸς γίνεται πρὸς τὸ μεταλαμβανόμενον, which means, as I said in beginning, not that there is a change to the categorical from the hypothetical form of syllogism (a form not recognized by Aristotle), but that the syllogistic reasoning or the search for middle terms is conducted with reference to the term substituted by agreement. Waitz, it is true, after Alexander, understands τὸ μεταλαμβανόμενον to mean rather a changed proposition than a substituted term. But in the passages he cites (29^{a23}, 40^{b39}, 41^{a6}) Aristotle uses πρὸς of a syllogism applied to a term rather than to a proposition (τοῦδε πρὸς τόδε), and this usage is more consonant with his view of the syllogistic process generally. The index of Bonitz, s. v. συλλογισμὸς, cites with mark of interrogation one example of πρὸς used in this way of a proposition rather than of a term (65^{b9}), and it is possible that Aristotle did not discriminate here. The language of 45^{b18} ἐν τοῖς μεταλαμβανομένοις ἔσται ἡ σκέψις (cf. 43^{a42}), suggests an examination of terms rather than of propositions. Be this as it may, Greek idiom, Platonic precedent, and Aristotelian usage assign to μεταλαμβανόμενον the meaning "substituted" rather than "changed"; cf. 48^{a9} μεταληφθέντων τῶν κατὰ τὰς ἔξεις explained by οἷον ἀντὶ μὲν τῆς ὑγιείας εἰ τεθεῖη τὸ ὑγιαῖνον; 49^{b3} δεῖ δὲ καὶ μεταλαμβάνειν ἃ τὸ αὐτὸ δύναται

ὀνόματα ἀντ' ὀνομάτων κ. τ. λ. Nor is the μεταλαβεῖν τὰς προτάσεις of 56^{b8} opposed to this view.

At 45^{b16} two kinds of συλλ. ἐξ ὑποθ. are distinguished, those κατὰ μετάληψιν and those κατὰ ποιότητα, with the further remark: ἐπισκέψασθαι δὲ δεῖ καὶ διελεῖν ποσαχῶς οἱ ἐξ ὑποθέσεως. This design, again referred to at 50^{a40}, was never executed, and it is, accordingly, not easy to say just what Aristotle meant by the phrase κατὰ μετάληψιν ἢ καὶ κατὰ ποιότητα. It may reasonably be conjectured, however, that μετάληψις goes back to Protagoras 355 E cited above, while the subdivision κατὰ ποιότητα may well have been suggested by the language of the Meno 87 B, εἰ ποῖόν τι ἐστι τῶν περὶ τὴν ψυχὴν ὄντων ἀρετὴ κ. τ. λ. Aristotle had the Meno in mind while writing the Analytics, as appears from 69^{a25}, where this very argument is employed as an illustration, and from the reference to τὸ ἐν τῷ Μένωνι ἀπόρημα 71^{a29}.

The scholiasts, it is true, followed by Prantl, assert that σ. κατὰ ποιότητα constitute a division of the class κατὰ μετάληψιν and mean syllogisms ἀπὸ τοῦ μᾶλλον καὶ ἧττον. This evidence is good to prove that such was the terminology of Theophrastus and the Peripatetics, but proves nothing for Aristotle. It is simply an inference of their own, as the words of Alexander (f. 133^{a-b}, Prantl Vol. I, p. 390) show: ἐπειδὴ ταῦτα, τὸ ὅμοιον καὶ τὸ μᾶλλον καὶ τὸ ἧττον τῷ ποιῷ παρακολουθεῖ. It is said in the Categories that ποιόν admits τὸ μᾶλλον καὶ τὸ ἧττον, and the argument ἀπὸ τοῦ μᾶλλον καὶ ἧττον was familiar to students of the Topics and Rhetoric, where it plays a great part. But it is altogether improbable that Aristotle would have designated the argument in this way in this one place, and altogether probable that his successors should invent this explanation of a tentative expression they did not understand. In short, Aristotle recognized no form of syllogism except the categorical, the direct comparison of three concepts in the relation of parts and wholes: cf. 49^{b37} ὅλως γὰρ ὃ μὴ ἐστὶν ὡς ὅλον πρὸς μέρος καὶ ἄλλο πρὸς τοῦτο ὡς μέρος πρὸς ὅλον ἐξ οὐδενὸς τῶν τοιούτων δείκνυσιν ὃ δεικνύων.

The logical principle of the hypothetical syllogism was clearly stated by him 57^{b1-3}, but it was foreign to his purpose to classify syllogisms by this form. His proposal to classify syllogisms ἐξ ὑποθέσεως is merely a design to classify the hypotheses habitually or frequently admitted by Athenian disputants. But he got no further than the tentative proposal of the terms κατὰ μετάληψιν and κατὰ ποιότητα, which were suggested to him by the Platonic loci from which he took the entire conception.

PAUL SHOREY.

V.—ON THE FORMS *APTEMIS*, *APTAMIS*.

In Greek dialectology there are a number of words in which an interchange between *a* and *ε* plays a role. Many such cases can be explained as arising from different degrees of ablaut, the *a* being the representative of an original nasal or liquid vowel. But there remain a few instances in which no such explanation is possible, and of these the most important example is the name of the goddess Artemis. Numerous etymologies have been proposed for this word, without any of them having obtained general approval. That proposed by Plato (*Crat.* 406 B), who derived the word from ἀρεμής, and understood Artemis as the Undefined, the Maiden, has been revived again in modern times by Preller and Welcker, but seems at present to rest under a cloud.

The following is proposed by Bury (*Bzz. Beiträge* VII, p. 341): "Βριτόμαρτις ist der kretische titel von Artemis. Wir sind also berechtigt **Areμis* (aus *Mpreμis*) zum lit. marti, 'mädchen,' 'braut' zu stellen. *ε* is schwā (vgl. dor. **Apraμis*).\" But what is *Mpreμis*? From *Mrt* it is impossible to obtain either **Apr-* or Lithuanian *mart-*. If *Βριτόμαρτις* and Lith. *mart-* have any connection, they must go back to *mart*, not *mgt*, which would give Lith. *mirt-*. Even if we could conceive such a monstrosity as *mrt* as the progenitor of **Apr-*, Lith. *mart-* remains unaccounted for. So the probability of any such connection as is suggested is very small. In the interchange between *a* and *ε* Bury appears to see the varying representation of the "schwā" or "irrational vowel," as, for example, in γεν-ε-τήρ and θυγ-ά-τηρ. To be sure, the treatment of the irrational vowel in Greek is not yet thoroughly cleared up, but that in the same word it should appear now as *ε*, now as *a*, is impossible.

Robert, in his new edition of Preller's *Mythology*, takes **Apraμis* as the original form, and derives it from ἀπραμέω. But the characterization of Artemis as "die Schlächterin" is to me utterly improbable. While in poetry Artemis is represented chiefly as a huntress, this is not an original attribute, as is shown by the various cults, especially that of Arcadia. Leaving, then, all these etymologies as too uncertain to be of any assistance in determining the priority of the two forms, I pass to an exact consideration of the preferences of the various dialects. In Gustav Meyer's *Griechische Grammatik*, p. 64, we find the following statement: "**Apraμis* aus

Inschriften von Kreta, Korkyra, Rhodos, Sicilien als allgemein dorisch erwiesen, ebenso auf boötischen Inschriften: ion. att. lesb. **Ἀρτεμῖς*." The case, however, is not so simple, and I think that the following statistics¹ will show that the statement is at least inexact.

Ion.-Att. **Ἀρτεμῖς*.

Aeolic (as represented in its purity by Lesbian). **Ἀρτεμῖς*.

Arcado-Cyprian. **Ἀρτεμῖς* (only one occurrence; cf. Bull. corr. hell. VII 488 ff.; Meister, Gr. Dialekte, II 78).

Let us now consider the Doric dialects and those in which the Doric element is strongly represented.

1. Lakonian. **Ἀρτέμῃ*² (C. I. G. 1436); **Ἀρτέμῃδι* (three times, Foucart in Le Bas and Waddington 162 a, d, j); **Ἀρτέμῃτι* (twice, Fouc. 162 b, C. I. G. 1416); **Ἀρτέμῃδος* (twice, C. I. G. 1444); **Ἀρτεμίδωρος* (C. I. G. 1364); **Ἀρτεμυρίου* (Fouc. 194 b); *in all, ten times* **Ἀρτεμ-*, *not once* **Ἀραμ-*. These inscriptions are, indeed, of a late date, but with two exceptions written in the local dialect. Also in Alkman we find **Ἀρτέμῃτος* (101 B, Bergk). In the chorus of the Lysistrata stand **Ἀραμυτίω* (1251) and **Ἀραμῖ* (1262), but the inexactness of Aristophanes' imitations of the dialects is well known.

2. Messenian. **Ἀρτέμῃδι* (Fouc. 311 a; in the same inscription stands *ἀ πόλις ἀ τῶν Μεσσηνῶν*); **Ἀρτέμῃτος* (twice, Fouc. 296).

3. Argive. Argos. **Ἀράμῃ* (Fouc. 109 a = Cauer² 57).

Epidauros. **Ἀράμῃτος* (Baunack, Stud. I 1, No. 71).

**Ἀράμντι* (C. I. G. 1172); but **Ἀρτέμῃδι* (three times, Baun. Nos. 48, 98; Fouc. 147 a).

**Ἀρτέμῃδος* (twice, Baun. 52; C. I. G. 1173); **Ἀρτεμίδωρος* (Fouc. 156 a¹).

Two of these inscriptions are written in the *κοινή*, and so to be left out of account.

4. Corinthian. Phleius. **Ἀράμ[ῖτος]* (Collitz 3171).

Corcyra. **Ἀράμῃτι* (twice, Coll. 3206, 3211), but **Ἀρτεμυτίου*, **Ἀρτεμυτίω* in the same inscription (3206).

Apollonia. **Ἀράμῃτι* (Coll. 3221); **Ἀρτέμῃτι* (Coll. 3222).

Acae. **Ἀρτέμῶν*, **Ἀρτέμῶνος* (Coll. 3243, 3245); **Ἀρτεμιδώρῳ*, **Ἀρτεμυτίω* (Coll. 3246).

5. Megara. **Ἀράμῃτι* (Coll. 3026); but in an inscription recently discovered at Epidauros and written in the Megarian dialect (**Ἐφ. ἀρχ.* '87, 9; Baunack Stud. I 2, 220 ff.), are to be found **Ἀρτεμίδωρος* (l. 73) and **Ἀραμίδωρος* (l. 93). In the published text we find

¹ I am obliged to Dr. Joh. Baunack for kindly allowing me to look through some of his private indices to the scattered Peloponnesian inscriptions.

² It is, of course, necessary to include the proper names related to Artemis.

'Απτεμίδωρος in both cases, but the stone has this spring been newly examined by Baunack, who has informed me that in line 93 the reading is certainly 'Απταμίδωρος.

6. Crete. Gortyna. "Απτεμιν (Law Code, III 6, 7).

Dreros. "Απτεμιν (Cauer² 121, 25).

Eleutherae. 'Απρέμιδι (C. I. G. 2565), also 'Απτεμι[σ]ι[α]
(C. I. G. 2568), but this is written in Attic κοινή.

The 'Απταμιτίου on one of the "in dialektischer Beziehung ganz fragwürdigen Beschlusse kret. Gemeinden die Steinmetzen der ion. Insel Teos eingehauen haben" (C. I. G. 3052, cf. G. Meyer, Gr. Gram. p. xxiii), should not be passed over in silence, but cannot be regarded as certain Cretan.

7. The other Doric Islands.

Rhodos. 'Απράμιρος (three times, Cauer 189, 190; Bull. corr. hell. '85, p. 100); but 'Απτεμίδωρον (Newton, Ancient Greek Inscriptions in the British Museum 343, l. 62. Δαμάτριος stands in the preceding line). On the Rhodian vases we find very frequently 'Απταμιτίου ('Αθην. '75, p. 222 ff.; Dumont, Inscriptions Céramique de Grèce, frequently); but also 'Απτεμίδωρος (Dumont, p. 86, No. 74).

Anaphe. 'Απρέμιτι (C. I. G. 2481, in the same inscription τὰς ματρός).

To sum up the statistics in reference to the Doric dialects, we find that in three of them 'Απτεμ- is the only form found in the inscriptions (leaving the Teian inscription out of account), while in the others the two forms occur with nearly equal frequency.

'Απτεμ- is also the regular and only form of the "Achaëic-Doric κοινή," which was so widespread by the influence of the Achaean and Aetolian leagues.

1. Aetolia. 'Απρέμιτος (twice, Coll. 1428 h).

2. Phthiotis. 'Απρέμιδι (twice, Coll. 1464, 1465).

3. Aeneia. 'Απτεμι[τίου] (Coll. 1435²).

4. Phocis. Abae. 'Απρέμιτι (Coll. 1513).

Delphi. 'Απρέμιτι (Wescher et Foucart, Inscriptions recueillies à Delphes, No. 145); 'Απτεμισία (W. and F. 74), 'Απτεμίδωρος (five times, W. and F. Nos. 75, 182, 235, 239. 307); 'Απρέμων, 'Απρέμωννα (W. and F. 216).

From the period when actual local dialects were spoken in these regions we have only one example of the word, and that from Delphi, 'Απράμι[τος] (Cauer² 194).

We come now to the several mixed dialects, of which the Boeotian alone furnishes examples of the word. In this the form 'Απταμ-

has its strongest representation. The Boeotians were actually more "Doric" than the Dorians. In the collection of Collitz we find for the name of the goddess about a dozen cases of the forms with *α* and not a single example with *ε*. Among the related proper names *'Αραμ-* occurs twice, and *'Αρεμ-* four times. But during the recent excavations carried on at Anthedon under the direction of the American School of Classical Studies at Athens, two inscriptions¹ came to light which show the usual orthographical peculiarities of Boeotian, and at the same time have each the form *'Αρέμδι*.

Locrian, Elean, and Thessalian offer no examples.

Thus we have followed the word through all the dialects without having found one in which *'Αραμ-* is the only form, while *'Αρεμ-*, on the other hand, is the only form in three Doric dialects and in the Achaëic-Doric *κοινή*, not to speak of Ion-Attic, Lesbian, and Arcado-Cyprian. After these facts, can any one hold *'Αραμ-* as the distinctively Doric form, and regard the numerous cases of *'Αρεμ-* as borrowed from other dialects?

The Lakonian and Messenian inscriptions are late, to be sure, but show no trace of the Attic *κοινή*. For the Gortynian inscription any such influence is, of course, out of the question. Hoffmann (*De mixtis graecae linguae dialectis*) claims to find Achaëic influence in Cretan (he uses Achaëic in the sense of an independent dialect which he supposes to have been spoken throughout the Peloponnesus in the time of the Atreidae, and out of which the Arcadian and Cyprian arose), and so he might regard *'Αρεμ-* as a non-Doric element, but he has carried the sphere of dialect-mixture to an extravagant extent which will be approved by few.

If, then, as we have found, the form *'Αραμ-* has such a small representation compared with *'Αρεμ-*, we are certainly not justified in regarding the former as the original and building an etymology upon it, as Robert does. According to all probability *'Αρεμ* is the original form, and every attempt to find an etymology should take this as the basis. How *'Αραμ-* arose out of *'Αρεμ-* I do not venture to say; possibly by assimilation of the second vowel to the first. Be that as it may, I trust that it may not be without advantage to have the usage of the various dialects in regard to the word exactly stated.

CARL D. BUCK.

¹ See American Journal of Archaeology, 1889, No. 4.

NOTES.

ON APOLL. RHOD. III 744 FOLL.

νύξ μὲν ἔπειτ' ἐπὶ γαῖαν ἄγεν κνέφας· οἱ δ' ἐνὶ πόντῳ
ναῦται εἰς Ἑλίκην τε καὶ Ἀστέρας Ὠρίωνος
ἔδρακον ἐκ νηῶν· ὕπνοιο δὲ καὶ τις ὁδίτης
ἦδη καὶ πυλαωρὸς ἐέλδετο κ. τ. λ.

I observe that Prof. Weil, in *Rev. de Phil.* XI 5, here proposes to read *νύσταλοι* instead of *ναῦται* the MSS reading. I certainly agree that *ναῦται* cannot be right in spite of Gerhardt (*Lect. Apoll.*) and Wellauer, because I have not found *-αι* of the first declension long in thesis in Homer before a vowel, and here there is no pause in the sense to make it tolerable. At the same time *νύσταλοι* does not appear to me a fortunate conjecture. To say nothing of the extreme rarity of the word—in E. M. we have *νυσταλογερόντων* quoted where others have *νύσταλον γερ.* and in a passage of Diog. L. *νύκταλος* appears to be a mistake for *νύσταλος*—and therefore the improbability of its having escaped the notice of grammarians, if in Apoll., the reasons given by Prof. Weil for its adoption seem to me to be without weight. It is a question of taste, of course. Apollonius here gives a description of night, and sleep which envelopes everything makes a part of this description. But here there is an exception. Those must be excepted from the influence of sleep whose business it is to watch, namely, the sailors at sea, like the pilot Palinurus (*oculos sub astra tenebat*). Wordsworth says, "Dear God, the very houses seem asleep," but if he had added that even the watchmen were drowsy, he would have spoilt his beautiful sonnet by a ridiculous exaggeration. So with Apollonius. To say that the sailors were drowsily looking at the stars appears to me to be very bad taste. Moreover, sleep is not mentioned at all until after the sailors, and then stress is laid on sleep, which is the natural accompaniment of night, and it is contrasted with the restlessness of Medea. What, then, Prof. Weil considers as a blot, is, in my humble judgment, an additional beauty, for the

watchfulness of the sailors contrasts well with the sleep that wraps up all other living things. But what must we read then? Merkel reads *ναύπλοι*, after Porson (in Eur. Phoen. 849). This is an easy correction, but no better has been proposed hitherto.

R. C. SEATON.

ON *βληχρός* AND *ἀβληχρός*.

There is little doubt that the *ἀ*- in *ἀβληχρός* is euphonic, and that *ἀβλ.* and *βλ.* are the same word and connected both in form and meaning with *μαλακός* and *ἀμαλός* (where also we have *ἀ*- euphonic), see Curt. §457. Only *ἀβληχρός* is found in Homer, as epithet of *χείρ* E 337, of *τείχεα* Θ 178, of *θάνατος* λ 135 = ψ 282 "mild, gentle." *βληχρός* is found in Pindar (frag. 107 Bergk) *βληχροὶ δνοφερᾶς νυκτὸς ποταμοί*, where it is usually taken as meaning "sluggish" and compared with Horace's *ater flumine languido Cocytus errans*; in Alcaeus epithet of *ἄνθρωποι*, in Hippocrates as a technical word of *πυρετός* and *σφυγμός*, and Plut. (Pericl. 38) has *βληχρᾶ νόσφ*. Again, we read in Ap. Rh. IV 152:

οἶον ὅτε βληχροῖσι κυλινδόμενον πελάγεσσιν
κῦμα μέλαν κωφόν τε καὶ ἄβρομον,

where *βλ.* has apparently the same meaning as in Pindar quoted, and there appears to be a reminiscence of Ξ 16, ὥς δ' ὅτε πορφύρῃ πελαγὸς μέγα κύματι κωφῷ κ. τ. λ.; comp. Virgil's *languentis pelagi* (Aen. X 289), which refers, however, to the ebbing of the tide.

However, we find also quite the opposite meaning given by grammarians. Thus Etym. Magn. 200, 14, among several childish etymologies refers to Pindar for *βληχρός*, *ἰσχυρός*, which may or may not be the passage above quoted, and on Ap. Rh. II 205, where it is said of Phineus *ἀβληχρῷ δ' ἐπὶ κώματι κέκλιτ' ἄναυδος*. Schol. has *ἀσθενοποιῷ, ἀσθενεῖ κατὰ στέρησιν τοῦ βληχροῦ*. This interpretation is doubtless correct, but the etymology has arisen from ignorance that *βληχρός* and *ἀβληχρός* are the same word. Just as in Latin the epithet *languidus* is easily transferred, by a process of language too familiar to need illustration, to that which produces *languor*, and we find, accordingly, *languida quies* (Aen. XII 908), so *ἀβληχρόν* is a natural epithet of *κῶμα*. Again, compare Ap. Rh. IV 621:

ἤματα μὲν στρεύγοντο περιβληχρόν βαρύθοντες
ὁδμῇ λευγαλεῇ.

Here Merkel translates *περιβληχρόν* "graviter" (in the sense of

ισχυρός), and says "aut alternavit vocabuli sensum Apollonius aut scripsit ἀβλήχρῳ δ' ἐπὶ κώματι." Such an alternation of meaning is just the sort of pedantry that Apollonius loves, but it appears to me that here Ap. is not guilty and that Beck is more correct in translating "languide gravati odore tristi." The result seems to be, then, that there is no real trace of βληχρός = ισχυρός in Greek literature, but it has arisen from a non-recognition of the fact that ἀβληχρός and βληχρός are the same word, and that in the passage of Pindar quoted βλ. = ισχυρός does not happen to make nonsense.

R. C. SEATON.

REVIEWS AND BOOK NOTICES.

Untersuchungen über Plato. Die Echtheit und Chronologie der platonischen Schriften von CONSTANTIN RITTER. Stuttgart, Kohlhammer, 1888.

More than once in this Journal has attention been called to the statistical method which scholars have been applying for the last eight or nine years to the questions of the Platonic canon. Employed for the first time by Dittenberger in a memorable article—*Hermes* 16, 1881, S. 321–345 (see A. J. P. III 376)—this method has been followed by Frederking,¹ who, however, enters a caveat against premature conclusions (*Jahrb.* 1882, S. 534–541; see A. J. P. VI 387), by Schanz (*Hermes* 21, 1886, S. 439–459; see A. J. P. VIII 506), and latterly by Gomperz (see A. J. P. IX 378). The unmetaphysical mind, perhaps even the metaphysical mind, grown weary of the endless football game in which each player has a different goal, is now-a-days inclined to acquiesce in any plan that seems to promise positive results, even of the most modest character. The solution of the problem as sought by historical data, by the development of thought is almost hopeless, if we are to judge by the divergent order of the Platonic dialogues as laid down by the different scholars who have occupied this field of research. If we put the short dialogues first, who is our surety that Plato did not amuse his riper years with essays for less advanced students? Do we not find great scholars of our own day, after a reputation made by abstruse researches, turn to the preparation of elementary manuals? And as to the contents, do we not know that Baur preached one thing to his village congregation and taught another thing from his chair at Tübingen? Do we make ardor and swing the test of style? Nothing is so perilously like a young man's fervor as an old man's fervor—and has it not been said of Pindar that he returned in his old age to the manner of his youth? The various estimates of the time when the *Phaedrus* was composed—estimates made by men admirably qualified to judge by reason of sympathy, of feeling for style—go ludicrously far apart, and *Parmenides*, which is generally put late, has been put early, and finally turned out of the Platonic canon altogether. No sooner do

¹ Grundsätzlich stellt sich Frederking übrigens auf denselben Boden wie Dittenberger; nur verlangt er eine weitere Ausdehnung der grammatisch-stilistischen Bemerkungen. So Ritter, S. 60 (note), who finds that of Frederking's proposed tests $\mu\omega\nu, \tau\epsilon$ without a corresponding particle and parenthetic $\epsilon\lambda\pi\omicron\nu = inquam$ ($\epsilon\lambda\pi\epsilon\nu, \epsilon\lambda\pi\epsilon\iota\nu$), two, $\mu\omega\nu$ and $\epsilon\lambda\pi\omicron\nu$ as characteristic of a younger stratum are very valuable. Roeper's theory that in his earlier authorship Plato used the dual with moderation, then gradually abandoned it, and finally returned to the employment of it with more freedom than ever, does not meet with much favor at Ritter's hands, and it must be acknowledged that the stylistic conditions of the dual vary so much that it is perilous to build any conclusion on the varying occurrence. One thing Roeper has shown in his highly interesting and valuable monograph, that Plato's use of the dual generally is largely artificial, as may be seen by the categories employed. This indication of a conscious working with the elements of style is of great importance in the estimate of Plato's authorship, and for the study of antique methods of composition in general.

we speak of a substantial agreement as having been reached than some authoritative voice forbids the banns, and the average scholar picks up each new contribution to the controversy of the canon with a sigh that is almost as doleful as that which rises from the *Malebolge* of the Homeric question. From the statistical method one can at least learn a little Greek, and to those whose business it is to teach Greek, that is a matter of some interest and importance. To be sure, most persons will not be satisfied with that incidental good, and those who have got into the habit of decrying the dreary statistical method will ridicule results that are based on tables of particles. But to any one who has faithfully applied the statistical method and kept his mind open to the many cross influences that are always to be considered in drawing the final inferences, there is no author in the range of Greek literature to whom that method may be more fitly applied than Plato. We have in the corpus of his works the documents of a very long career through which it seems impossible for any human being to have passed without marked changes, and the human being whom we have to consider was, with all the serenity of his temper, a true artist in the mobility of his genius. My friend, Professor Shorey, thinks me rather fanciful in connecting Plato's peculiar use of $\tau\epsilon$ in the *Timaios* with the Lokrian origin of *Timaios* himself.¹ This is not more fanciful than the notion that Xenophon, not to be mentioned as an artist in the same breath with Plato, is given to similar dialectic touches (see Simon, *Jahrb.* 1888, S. 746 *à propos* of $\alpha\chi\rho\iota$), and even Professor Shorey does not decline to recognize the movement imparted to the great prose poem by the epic use of the particle. Now this mobility, which is readily recognized in special deviations, such as the one cited above, must have manifested itself under certain streams of influence—removed from the author's own ken, and hence indefinitely more valuable to us as indices of development; and it is in these tricks of speech, acquired and dropped, that we are to look for guidance as to chronology. Of course, whenever intent comes in, we must suspend our research and seek another set of causes, and all along we must bear in mind the artistic conditions of each dialogue. Mere frequency is not a safe test; it must be controlled by the sphere.²

¹ See my note on *Ol. IX* 43 and Professor Shorey's remarks *A. J. P. IX* 410 (note). My observation was made independently of Frederking (*l. c.* 537). Oddly enough, according to Frederking, the greatest relative frequency of this use of $\tau\epsilon$ (combining single words) is found, outside of *Timaeus* and *Critias*, in the *Laws*, a work in which another Lokrian is said to have had a hand.

² Zeller, in the last ed. of his *Philosophie der Griechen* (Zweiter Theil, Erste Abtheil. 1889), which has just come to hand, will not grant to the statistical study of Plato's language the determining voice in the investigations as to the chronology of the Platonic writings. He admits the postulate, as to the change in Plato's style (p. 512), but contends, as Frederking has done, that the range of observation is too narrow. He does not appreciate or does not concede the importance of the categories already investigated. Hundreds of words and phrases must be statistically fixed, inflexion, periodic structure, hiatus, inversion, etc., etc. All these things together give to the style of an author its form and pressure, and it only when his writings show a steadily progressive change in all these directions that we can determine thereby the chronological succession. And then he goes on to emphasize the cross currents, the changes due to popular or scientific treatment, to rhetorical or artistic character, the frame of the author's mind, external occasions, the recent reading of books, the resumption of previous writings or sketches, all the various unseizable influences that determine the association of ideas in language. In order to get one's bearings in such an investigation the true plan would be to experi-

And now we turn to the book that has called forth these remarks, Constantin Ritter's *Untersuchungen über Plato*, in which the author has gathered up the results of the statistical inquiries of Dittenberger and others and has added new material of his own.¹ As to the method itself he has no doubts. He considers this road to be built on solid ground that cannot be moved, and puts aside objections that are raised on the score of accident and arbitrariness. Such objections come from those who have never engaged in an investigation such as this.

The first observation pertains to *δηλον ὅτι* and *δηλον ὥς*. According to Ritter's count *δηλον ὅτι* occurs 14 times in the *Laws* as against 16 examples of *δηλον ὅτι*, a startling statement on general principles, for, in making the needful distinction between *ὅτι* and *ὥς*,² and pointing out the combinations in which that distinction is not dormant, the vast prevalence of *δηλον ὅτι* is rightfully insisted on, and this is the case in most of the Platonic dialogues. Indeed, most of them know nothing of *δηλον ὥς*. The Rpb. has only 2 (366 D and 370 B), and 47 passages with *δηλον ὅτι*. In VIII 550 D *ὥς* is 'how,' as Ritter points out. In the *Polit.* twice (10 δ. δ.), *Philebus* 5 times (8 δ. δ.), *Soph.* 8 (10 δ. δ.), *Tim.* 4 (1 δ. δ.), *Critias* once (no δ. δ.).

σχεδόν is very common in the *Laws*. In the *Republ.* *σχεδόν* : *σχεδόν τι* (or *σχεδόν . . . τι*) :: 7 : 12, and in the other dialogues *σχεδόν* generally has *τι*, but in the *Soph.* (26), *Phileb.* (14), *Polit.* (13), *Tim.* (9), the bare *σχεδόν* occurs often.

The use that Dittenberger has made of the occurrence of *τί μὲν*; *γε μὲν*, *ἀλλὰ μὲν* is well known (see the passages already cited). These particles are wholly wanting in some of the Platonic dialogues, and all abound in *Laws*, *Phileb.*, *Polit.*, *Sophistes*, and it may be added that D.'s results have been confirmed and further inferences drawn by Gomperz in the article to which reference has been made, and of which Ritter had, indeed most likely could have had, no knowledge. Gomperz arranges the Platonic dialogues into two groups according to the entire absence of all three combinations or the presence of all or

ment with writings the date of which is known, as, for instance, the writings of Goethe, and I would add to these very disillusioning words of Zeller that until this is done and done satisfactorily, there will always be cavil at the method. Ritter says that an examination of a modern author would doubtless yield similar results (p. 28), but who would not prefer trial to assertion? At the same time much can be urged in favor of the special line of observation followed by Ritter and his predecessors, inasmuch as it runs chiefly along the unconscious elements of style.

¹ Professor Lewis Campbell, himself the first, in his edition of the *Sophistes*, to make large use of the element of language in determining the later group of Platonic dialogues, has naturally taken a deep interest in Ritter's researches, which he has manifested by a notice in the *Classical Review*, III, p. 28, and in an article in the *Transactions of the Oxford Philological Society*, 1888-9, p. 25 foll.—an article which appears expanded in the new *Bibliotheca Platonica*, ed. by Thos. M. Johnson, Osceola, Mo., Vol. I, p. 1 foll. 'When minor differences and uncertainties are discarded,' he says, 'there remains a strong consent of evidence in favor of placing *Soph.*, *Polit.*, *Phileb.*, *Tim.*, *Critias*, *Leges* in a separate group,' and 'Ritter shows also some grounds for grouping *Phaedr.*, *Theæt.* (*Parm.*), *Republic.*' The resemblance of *Phaedr.* to the later manner is accounted for by the fact that 'Plato is caught by a fascination at which he himself is laughing all the while.' 'These peculiarities are but the decorations of a sort of carnival dress that is worn for this occasion only,' but the Plato who came to scoff remained to pray at the shrine of rhetoric, and we witness a 'gradual prevalence over Plato's style of the rhetorical artificiality which in the earlier periods he had alternately ridiculed and coquetted and played with.'

² A. J. P. VI 487. The frequency of *δηλον ὥς* in the *Sophistes* struck me years ago.

any one of them, brings into the range of his consideration some of the dialogues omitted by Dittenberger, and corrects D. here and there. To be sure, the Rpb. has its share (.50 to the page), and Phaedrus is not exempt, but Politicus, Sophistes, and Philebus stand out boldly, all three being about .90 to a page, while the Laws falls below the average of the Rpb. for reasons that can readily be understood. (For the statistics see Gomperz l. c. p. 23.) Other criteria observed by Dittenberger are the occurrences of *καθάπερ* and *ὥσπερ*, of *ἔως*, *ἕωςπερ* and *μέχριπερ* and of *τάχ' ἂν ἴσως*, all confirmatory of the common character of the four dialogues mentioned, and all serving to draw the Timaeus and the Critias into the same stadium of Plato's authorship.

Schanz's groups of tests consist of *τῷ ὄντι*, *ὄντως*, and of *ἀληθῶς*, *ὡς ἀληθῶς*, *ἀληθεία* and *τῇ ἀληθείᾳ*, according to which Leges, Philebus, Polit. and Tim. form a special group among the Platonic writings. Sophistes is pushed further back because of the allusion in Polit. to the methods of the Soph. (*διαρρεῖν κατ' εἶδη*), which allusion involves a certain lapse of time. But so far as the language is concerned the dialogue belongs to the same general group of late compositions, though it may be early among the late.

Other earmarks of later origin are *μακρῶ* and *μυρίῳ*, which occur occasionally with comparative and superlative instead of the consecrated *πολύ* and (with the comp.) *πολλῷ*. *μακρῶ* occurs 4 times in the Laws, twice in the Rp.,¹ twice in the Phileb., once apiece in Theaet. and Tim. *μυρίῳ* twice in the Laws, once each in Phileb., Polit., Rpb. VII 520 C. For strengthening the superlative *ὡς*, *ὅτι*, *ὡς οἶόν τε*, *εἰς* and *κατὰ τὸ δυνατόν*, *εἰς* and *κατὰ δύναμιν*, and *ὡς δυνατόν* are all employed, but *εἰς δύναμιν* and *κατὰ δύναμιν* very often in the Laws and noticeably often in the supposed later group. *χρεὼν ἔστι* for *χρή* swarms in the Laws, and in the same work *πρέπον ἂν εἴη* is preferred to *πρέποι*.² In the Laws *κάλλιστος* is often strengthened by *ἄριστος*; a peculiarity shared by Tim., one example being found in Phaedr. 257 A and one in Symp. 199 A. In the Laws *τὰ νῦν* occurs with disproportionate frequency, and in the same work *πότερον* and *πότερα* vary according to the principle of avoidance of hiatus, though elision would have made *πότερα* inoffensive in that regard.³

Old is the observation of the frequency in the Laws of the datives in *-οισι*

¹ Ritter's figures are IX (5) 58 E and (5) 78 B. 558 E is not in Bk. IX and the reference is wrong. Ast supplies another *μακρῶ*, Rpb. V 461 E.

² This is a part of the fondness for periphrases so noticeable in the Laws. I began a collection many years ago, but soon had enough for my immediate purpose, the use of the periphrastic perfect opt. with *ἂν*. Any one who will look at Professor Alexander's paper on Participial Periphrases in Attic Prose (A. J. P. IV 291-308) cannot fail to be struck with the frequent occurrence of the Laws in his citations. As Ritter says: *χρεὼν ἔστι* verhält sich zu *χρή* ganz wie *πρέπον ἂν εἴη* zu *πρέποι ἂν* u. wir bemerken hier eine *Schwerfälligkeit* u. *Umständlichkeit* des Ausdrucks, welche ich für den *späteren Stil* Platos geradezu *kennzeichnend* finde (S. 74). That these periphrases, however, are not all to be put into the same category, and that something has to be granted to the sphere as well as to the period, will be abundantly evident to those who have read Alexander's article.

³ Blass, Att. Beredsamk. II 426, notices a special avoidance of hiatus in Phaedrus, Laws, Philebus, Sophistes, Politicus. In the Phaedrus he attributes it to the influence of Isokrates on a dialogue in which Isokrates is complimented, and not necessarily to the later date of composition. The others fall under the general rubric of speeches and not real dialogues (Plato's spätere Dialoge nähern sich übrigens zum Theil auch schon in der äusseren Form der Kunstrede).

and -αισι.¹ The exact number is given by Ritter, 85 in all, the mass of them in the latter six books.

There is a great variety in the formulae which refer to what has been said before, e. g. ὡς λέγω, ὥσπερ ἔλεγες, καθάπερ ἔλέγετο, ὅπερ εἶπομεν, ὃν εἶρηκα, ὃ εἶρηται, καθάπερ ἐρρήθη. διῆλθον, διελέλυσθα and διῆμεν also occur. But the imperfect forms are most common, Rpb. 43, Gorg. 19, and in some dialogues they are used exclusively, as in the Euthyd. (7), whereas in the Laws the imperfect forms retreat and the forms of εἶπον come to the front, and the same is true of Criti., Phileb., Polit., Soph., Tim. In the same group εἶρηται is used. Leg. (11), Tim. (3), Polit. (3), Soph. (1), Theaet. (1), Phaedr. (1); ἐρρήθη occurs Leg. (8), Criti. (2), Phileb., Soph., Tim., Theaet., Rpb. once each. Elsewhere lacking.²

τάχ' ἰσως occurs only in later dialogues, according to Dittenberger; Ritter adds the observation that in the later dialogues τάχα varies more frequently with ἰσως than in the earlier dialogues and occurs oftener. In the majority of the dialogues τάχα : ἰσως :: 1 : 10; in the Laws, Phileb., Polit., Soph. 1 : 2.

All the writings of Plato have the form of dialogues, but in some of them the dialogue has a mere name to live. So in the Tim., the Critias. In some of them, as in the Sophistes, the many questions only serve to mark the heads and the progress of the dialogue, a surrogate for the rhetorical *propositio* and *partitio*, or, to put it in Grote's way, the dialogue of this class 'includes no antithesis nor interchange between two independent minds, but is simply a didactic lecture put into interrogatory form and broken into fragments small enough for the listener to swallow at once, he by his answer acknowledging the receipt.' Very different is the case with other dialogues in which there is true dramatic action, and though Sokrates' opponents are often but quintains, quintains hit back and many of them are living personages. Now in making an estimate of the recurrence of such dramatic formulae as τί μὲν Ritter has seen that the mere counting by pages will not suffice. This has been done by Dittenberger, and as a preliminary is thankworthy, but if we are to get to the bottom, we should have to count all the equivalent formulae, all the opportunities of use, and take the proportion of each actually employed. It is no wonder that Ritter has declined to enter on this tedious and difficult research, and has contented himself with observing the more common formulae employed in answers, with the result that certain formulae, ἐγώ γε, οἶμαι ἐγώ γε, ἐμοί γε, ἐμοί γε δοκεῖ, δοκεῖ μοι, with their negatives do not occur a solitary time in the Laws with 569 formal answers.

It is not my purpose in this paper to give all the details of Ritter's investigations. Suffice it to emphasize the statement which he makes on p. 26 that there are no less than thirty points in which Laws, Philebus, Polit., and Soph.

¹ It is not surprising to find these datives in the Laws, which might well be supposed to be influenced by the old legal style (see Meisterhans,² p. 94). 'Stallbaum tries to account for this by the nature of the subject and by the gravity of phrase belonging naturally to a book on legislation. But this feature is present more or less in all the six dialogues.' Campbell, *Bibl. Plat.* p. 15.

² Some three years ago Dr. Geo. B. Hussey, then a Fellow of the Johns Hopkins University, while engaged in a most laborious study of Plato's use of continued metaphor was led to investigate this very point of Plato's use of the verbs of saying, and the matured results of this investigation are presented in a paper read in the summer of the current year (1889) before the American Philological Association and published in the present number of the A. J. P.

show a common difference from the majority of the Platonic dialogues. The greater part of these points pertain to the formulae for question and answer, and of course these have little scope in the *Tim.* and none at all in the *Critias*. But in the other peculiarities *Tim.* shares, such as the more frequent occurrence of (1) *γε μὲν*, (2) *καθάπερ*, (3) *μέχρι περ*, (4) *ὄντως*, (5) *ἀληθῶς*, (6) *ὁῦλον ὥς*, (7) *σχεδόν*, (8) *εἰς* and *κατὰ δύναμιν*, (9) *τὰ νῦν* or *τὸ νῦν*, (10) *εἰρηται* and *ἐρμήθη*. Then *Tim.* has certain peculiarities in common with the *Laws*, and the language of *Critias* and *Tim.* is essentially the same.

In pressing home his argument Ritter dismisses almost cavalierly the thought of accident, and does not show much more consideration for the other notion that Plato, in order to bring about an external connexion between an earlier and a later piece, deliberately revived an abandoned manner, though he does admit the possibility of such a rejuvenescence in a few details, and in my judgment it is well that he does so. Plato was after all a conscious artist. But most of these changes are unconscious, and towards the close of his career Plato could not have written in his earlier manner without painstaking and tedious studies, such as modern observers are now making as to Plato's style. Indeed, Plato would not have been the genius that he was if he had thus laboriously mimicked his former self without any important object. True, one might cite against Ritter the famous sneer of Dionysios at Plato for combing and curling his dialogues to the end of his days, but this is worse than combing and curling, and few will believe that Plato saved up, as some of our modern ladies do, all the hairs that had dropped from his dialogues in those long years and made of them new locks for the dialogues of his old age.

Ritter, then, considers it as settled that *Laws*, *Philebus*, *Polit.*, *Soph.*, *Timaeus* and *Critias* form a special group among the Platonic writings and belong to the last stadium of Plato's authorship. He now applies the same method to *Rpb.*, *Phaedrus*, and *Theaet.* Of 40 points in language which are noticeable for their joint occurrence in *Laws*, *Phileb.*, *Polit.*, *Soph.*, and so far as opportunity offers in *Tim.* and *Critias* also, 24 occur in the *Rpb.*, 20 in *Theaet.*, 18 in *Phaedrus*, 6 in *Phaedo*, 4 in *Cratylus*, 4 in *Laches*, and one apiece in *Charmides*, *Crito*, *Euthyphro*, *Euthydemus*, and *Gorgias*. One apiece does not count, and ought not to count, and Ritter considers himself justified in making a second class out of *Phaedrus*, *Rpb.* and *Theaet.*—though it might be remarked that if proportion has anything to do with it the *Rpb.* should be put first. But the *Rpb.* suggests at once the question whether this statistical method gives any support to the familiar theory that the *Rpb.* was not composed at one jet, and that the work is made up of different groups composed at greater or less intervals. This is a view that goes back to K. F. Hermann, that has been advocated by Krohn, Siebeck, Schanz, Pfeiderer, a consensus that is of the more importance because these scholars get at their result for the most part by different roads—Schanz taking the very road that we are now pursuing. But Ritter's observations point to an extraordinary agreement as to usage in all the details to which so much importance has been attached during the whole investigation. And with the exception of the first book, which stands by itself in respect of certain usages, there is in his view no such diversity as would entitle us to accept the theory of a long interval between the parts of Books II-X. This will be unwelcome news to some Platonic scholars, who would rather abandon the whole method of statistical research than give up the

seductive theory of a break or breaks in the composition of the Rpb. Of course there will not be lacking those who will endeavor to reconcile the science of statistics and the religion of a favorite theory, but Ritter refuses to regard such attempts with favor. It may have been that Rpb. was published in different sections, the first extending to V 471 A, and an interval of some years may have elapsed before the publication of the rest, and Bk. X is unquestionably an appendix, as is shown both by form and contents; but even if Bks. II-IX were written continuously, Ritter does not think that a long time was necessary for the completion of this last book, which the author may have considered an appropriate close to the whole.

Ritter's interesting chapter on the character of the language of the spurious and doubtful writings found in the Platonic corpus must be despatched in a brief summary. It is hardly worth while to waste time on Axiochus and Halcyon. Demodocus is condemned by the *εἴπε* test. Sisyphus has caught 'the Platonic coloring,' as Hermann remarked, though it is open to objections on lexical grounds. Eryxias, a good imitation of Plato's style, shows a mixture of earlier and later formulae, to say nothing of the vocabulary. *περὶ ἀρετῆς* and *περὶ δικαίου* are true to the earlier manner except in a few points. Alcibiades II, so far as Ritter's tests go, might be put towards the end of the first series of the Platonic dialogues, but it is hopelessly wrecked on the vocabulary. Alcibiades I represents a later Platonic manner than Alcibiades II, and if it were by Plato, would occupy a position between Symp. and Theaet. In the Anterastae there is a jarring between earlier and later formulae, but the Hipparchus has followed the characteristics of the earlier period so closely that Ritter thinks something may be said for its genuineness. The Epinomis differs so little from the Laws in the categories here considered that from this point of view Ritter considers it hard to upset the antique theory that Plato himself had added it as an appendix to the Laws, though he thinks that the evidence of the contents is against the Platonic authorship, and Philip of Opus, our Lokrian friend, is made to bear the responsibility of this achievement. Clitophon belongs to the later range and cannot have been the sketch of an introduction to the Rpb. Theages shows the cloven foot at the very end, in 131 A *εὐχαῖσαι*, and Minos has too many *val's* and too few *πάνν γε's*. Io, the contents of which would lead us to class it among the early dialogues, must be put late, if we accept Ritter's tests, and the use of *τί μὲν*; (331 D) as a real question is un-Platonic, while Hippias I, Hippias II, and Menexenus pass muster among the earlier pieces, except that Hippias II has too many *val's*, though Ritter would not on that account alone put it into the same category with Minos. If Lysis is genuine it belongs to the end of the first series, and is by no means the first piece of Plato's, as Hermann has maintained on the ground of the story in D. L. III 35, that Sokrates had heard Lysis read aloud.

Of especial interest is the way in which the Parmenides responds to the tests set up by Ritter and others. One set shows that it cannot belong to the first stadium, but the phenomena of the third are so sparingly represented that we are tempted to class it with the second, with Phaedrus, Rpb., Theaet. But here again there seems to be no place for the unlucky dialogue, and the piece presents other puzzling variations. In any case the defenders of its genuineness must, according to Ritter, be satisfied with a position not later than Sophistes, not earlier than any of the first series. Epistle VII, longest and

most important of all, is excluded from the list of the genuine Platonic epistles on the ground of its contents, but as the *Epinomis* is probably written by a personal pupil of Plato's, who observed and imitated the manner of the aged master, so in the seventh epistle we have a similar phenomenon, and Ritter goes so far as to suppose that the writer may have made use of Plato's own notes.

How far do these observations in regard to the form correspond with results that are to be gained from the contents? The 'development of doctrine' which has been claimed for Plato in the theory of ideas, in the conception of the soul, ought to furnish corroboration for the results of the statistics, which we have been considering. But Ritter agrees with Hirzel in thinking that the tripartite division of the soul in Plato is only rhetorical to begin with, and that the 'developed theory of ideas' and the stages of its development are among the things that are yet to be made out. Nor does Ritter attach much importance to Plato's shift of views in regard to *ἀρετή*, in regard to *ἔργον*. References from one dialogue to another, such as Zeller has traced and Siebeck has made it his special business to run to earth, are deceptive, as the one scholar openly and the other virtually admits. If the promise of *Protag.* 357 B is fulfilled in *Polit.* 283 D, of *Protag.* 361 D in *Meno* and *Gorgias*, of *Charmides* 169 D in *Theaetetus*, it by no means follows that *Laches* is later than *Rpb.* IV 430 C—to the confusion of all statistics of language, it is true, but not less to the confusion of all theories of Platonic development. What is to prevent Plato from making a dramatic use of an earlier dialogue? Certainly no considerations of anachronism, to which he shows himself everywhere celestially superior.

But while Plato defies chronology in some points he cannot defy it in all, and reference to the events of his lifetime must be regarded as giving a certain limit for the composition, if not for the dramatic scene. So the well known reference to the *δουκιζμός* of Mantinea, in *Symp.* 193 A, proves that the *Sympos.* was not composed before 385, and gives us an important *terminus post quem* and *ante quem* for the other dialogues. Ritter puts (*Parmenides*), *Theaet.*, *Phaedrus*, *Sophistes*, *Politic.*, *Philebus*, *Critias*, *Laws* after the *Symp.*—all the rest, except perhaps *Lysis* and *Menexenus*, before. Reserving for a more detailed discussion *Phaedrus* and *Euthydemus*—whose position is made questionable by the apparent conflict of the statistical method with the allusions in the dialogues themselves—we find in *Meno* (90 A) an allusion to the Theban *Ismenias* and his receiving a bribe, which puts the composition of that dialogue after 395. In *Menexenus* the history of Athens is followed down to the time of the peace of *Antalkidas* (387). *Theaetetus*, acc. to Rohde, contains (175 A) what seems to be an allusion to the *Euagoras* of *Isokrates*, and the date thus gained (after 374) is in keeping with the statistical results set forth by Ritter and others, although it creates some embarrassment as to the *Phaedrus*, which the language brings into close proximity with *Theaetetus*. If Plato, in accordance with a common, if not prevalent belief in antiquity, composed some of his dialogues during the lifetime of *Sokrates*, the allusion to *Sokrates'* death in *Apology*, *Crito* and *Phaedo*, and to his trial in *Euthyphro*, *Gorgias*, and *Meno* would have some significance, and Ritter would put the just mentioned dialogues, together with *Menexenus* and *Symposium*, in the second division, all the rest of the first stage before the death of *Sokrates*, in

conformity with Stallbaum's view and, leaving out Hippias II and Cratylus, with Hermann's.

To hasten to R.'s summary of results, probable as well as certain. R. puts Laches, Hippias I and II, Charmides, Protagoras, Euthydemus, and Cratylus before 399. After the death of Sokrates Plato left Athens. How long he was gone we do not know. In a space of about 12 years, say to about 385, were written Apol., Crito, Euthyphro, Gorgias, Meno, Phaedo, Menexenus, Symposium. In the interval between his departure from Athens and his return falls his first journey to Syracuse, undertaken, according to Ep. VII, which Ritter accepts as a good source, in his fortieth year, or about 387. Menexenus and Symposium were written after the journey. After the composition of the Symposium a change takes place in Plato's manner, as is seen in Theaetetus, Phaedrus and Republic, so that we must assume an interval of some years in which Plato did not write. The Phaedrus, therefore, cannot be pushed back beyond 375 even if we do not follow the indicia of the language and put it after the Theaetetus, which Ritter assigns to the neighborhood of 370. For the composition of the Republic the end of the eighties or the beginning of the seventies would give a probable date. In 367 the second voyage to Sicily makes a new section and sunders Sophistes from Theaetetus. In fact it is a question whether Sophistes was written before the third Sicilian voyage in the summer of 361. Sicilian affairs occupied so much of Plato's time before his return to Athens, in the summer of 360, that he could not have had much relish or leisure for writing. All the other works, then, of the third stadium of Platonic language, with the exception of the Sophistes, belong to the last stretch of Plato's life. These are Politicus, Philebus, Timaeus, Critias, and Laws.

Two problems remain, the position of Phaedrus,¹ and that of Euthydemus. Usener finds in Isokrates' speech against the Sophists (c. 390) a clear allusion to the Phaedrus. Nay, the very words are quoted. Ritter, however, turns this round, and agrees with Siebeck in supposing that Plato had Isokrates' speech before his eyes. As to the date, Siebeck puts the Phaedrus some ten years after 390. But one of the points made by Usener is that the criticism of the *λόγος ἐρωτικός* of Lysias in the Phaedrus could have been possible only at the time when Lysias's main work lay in the epideiktic direction. This would put the date of the Phaedrus 403 or 402. Blass, Att. Bereds. I, p. 382, does not agree with Usener and puts the date of the Phaedrus considerably later (erheblich später). If Lysias was to be criticised, only a speech on a general theme would serve, and Lysias himself would have considered an epideiktic composition to be of a higher order than a dikanic speech. In 390, however, Lysias had long given up the epideiktic department, and the *λόγος ἐρωτικός* was more than twenty years old. But if, according to Siebeck, Plato waited ten years before replying to Isokrates, he might have waited twenty years before criticising Lysias, and in this way—not a very effective way—Ritter tries to bring Siebeck down with him to a later date than 380.

To be sure, every reader who approaches the Phaedrus with unbiassed mind will receive the impression that the lessons there conveyed are intended to

¹ According to Gomperz (see A. J. P. IX 379) the criteria of thought and the criteria of language coincide, except in the case of Phaedrus, an important exception, which can be explained only on the hypothesis that we have the Phaedrus in a second revised edition.

have their influence on the living Lysias, certainly on the living Isokrates.¹ But at the time Ritter assumes for the dialogue Lysias had been dead for years and years, and Isokrates was an old man, thoroughly set in his ways. But this is only a tribute to Plato's dramatic power. Protagoras was dead and Gorgias was dead when the dialogues which bear their names were composed. So was Prodikos, of whom Plato makes so striking a dramatic use in the Protagoras. But Protagoras, Gorgias, and Prodikos are only types—only tendencies incorporate—and this is the case with Lysias and Isokrates. The question that rises in the course of this argumentation Ritter does not answer fully. Were the Lysiac and the Isokratean influences as potent thirty years afterwards, and the references as timely, as they would have been at Usener's date?² The praise bestowed on Isokrates at the close of the Phaedrus is a knotty question, which Ritter disposes of a trifle too cheerily. The praise is really no great praise, he maintains, because it serves only to make the censure sharper, but the comparison of Kallikles' praise of Sokrates in the Gorg. 485-486 B can hardly be considered a parallel, especially as in the Gorgias we have the dramatic setting to correct any false impression.³

There remains the Euthydemus. Here the question revolves about the famous *λογοποιός* of the final talk between Sokrates and Kriton. If the *ἀνὴρ οἰόμενος πάνν εἶναι σοφός, τοῦτων τις τῶν περὶ τοὺς λόγους τοὺς εἰς τὰ δικαστήρια δεινῶν*, if this man is Isokrates, then we shall have to give the Euthydemus a later date than that which is assigned to it by Ritter. The very details seem to be exactly suited to Isokrates, and the designation of this *λογοποιός* as a man who wrote speeches for others but never appeared in court himself, fits Isokrates so exactly that Spengel's identification seems to amount to a demonstration. But it is not a demonstration until it is proved that no other than Isokrates can possibly be meant. Theodoros of Byzantium has been set up by Sauppe, and Hermann inclines to Polykrates. Ritter himself points out resemblances between Kallikles in the Gorgias and the personage described by Kriton. Unfortunately Kallikles is a *ῥήτωρ* and this man is a *λογοποιός*, and Ritter concludes by falling back on the last resort, that the *λογοποιός* is a fancy picture and no actual man.

Lysis, if genuine, is contemporaneous with the Symposium, or perhaps a little later, but Ritter cannot bring himself to accept its genuineness cordially, and his attitude towards the Parmenides is not over friendly. If it is by Plato, put it at least five years after the Symposium.

It has seemed to me that I should be doing a service by making a full summary of Ritter's treatment of the genuineness and chronology of the Platonic writings, partly because of the interest of the subject itself, partly because the

¹ Professor Campbell says (Bibl. Plat. p. 27): On the whole it seems to me that the Phaedrus must have been written 1) while the reputation of Lysias was still at its height and thus not long after his death; 2) while Isokrates was still comparatively young and not yet acknowledged to have shown other writers to be children in comparison; and 3) before the Republic was planned. The passage about oral teaching could hardly be composed at a time when Plato was preparing his great work, intended by him to influence opinion throughout the Hellenic world. To speak of this as *Ἀδωνίδος κῆπος* would be too absurd.

² Susemihl, in the Jahrb. 1880 (p. 709), calls attention to the long survival of such memories. In the Ps. Dem. speech c. Neaeram, written after 343, Lysias is still called *ὁ σοφιστής* (§21), and Isokrates could not outlive his early reputation of a *λογοποιός*, for which to be sure S. cites the disputed reference in Euthyd. 304 B and 305 E, besides Isokrates himself, 15, 31-42.

³ Professor Campbell emphasizes 'the frank heartiness and manifest sincerity of the passage.'

work invites the cooperation of American scholars. Americans have a strong native bent towards statistics, and in the case of philologists that bent is made more decided by the absence of apparatus. One can always become master of a critical text edition, and counting is not denied to any one. When it comes to inferences the danger begins, and Ritter has found and will find critics to question his conclusions. Even facts are not so easily caught as some fancy, and who that has taken out his grammatical butterfly-net has not been exposed to disappointment and mortification? But the limits of an ordinary review have already been transcended and there is no room for further remark or criticism.

B. L. GILDERSLEEVE.

Ueber den zweiten Teil der Odyssee, von Dr. C. REICHERT. iv + 92 pp. Berlin, Mayer & Müller, 1889.

This is a dissertation to prove that Kirchhoff's "Fortsetzer" and "Bearbeiter" were one and the same (see A. J. P. VIII, p. 415). It also seeks to distinguish the composition of this "Redaktor" from the older material which he incorporated into his work. As compared with the results of Wilamowitz's or Seeck's analyses, the conclusions of Reichert point to far less variety of source for our Odyssey, and far greater activity on the part of one compiler. The method of investigation is much more conservative and restrained than that of Wilamowitz and Seeck, but still it produces many logical "kartenhäuser," or cumulative possibilities. The whole structure rests on the imperfect proof, in the first chapter, that the author of ν 185 ff. and π knew and used $\kappa\mu$ and the Telemachy. Considering the slight proportion which our Iliad and Odyssey bear to the mass of epic poetry extant when they were compiled, the fact that one verse is more happily used in κ than in ν , and that two hemistichs in ν resemble two in κ enough to have been suggested by them, is by no means sufficient to prove ν later than and indebted to κ . Much of the criticism of the quality of poetry in ν which this first chapter contains, is far fetched. Until this first premise is greatly strengthened, the conclusions of the following chapters, so far as they depend upon those of the first, must be doubted.

Not to give these conclusions in detail, let it be here said merely that the investigation, like all those of the same class, carries dissection and analysis beyond all due bounds, and builds constructive theories of composition on too slight evidence. At the same time it is useful in sharpening the principles of Homeric interpretation, and in making it more clear that the Iliad and Odyssey are artificial elaborations of folk-song.

To arguments of the following sort we can never allow any force: ψ 152 is possibly from ν 170, part of the adventure with Cyclops, ν 237 is from ϵ 273, also part of the adventure with Cyclops; *ergo* ψ 152 and ν 237 are by the same author (p. 14). Or, the author of ν borrows from κ ; the author of σ borrows from κ ; hence the author of ν was the author of σ (p. 60). Nor can we allow subjective impressions of the relative poetical merit of passages to decide their parentage (pp. 18, 21, 27, etc.).

It makes the reading of the book very hard that the author uses "Redaktor" and "Dichter der Verwandlung" synonymously. The separate conclusions also might have been summarized and emphasized much better. The chapters follow each other in a rambling and desultory way. Nevertheless, after all criticism, the book is suggestive and will be fruitful.

B. P.

REPORTS.

ARCHIV FÜR LATEINISCHE LEXIKOGRAPHIE UND GRAMMATIK. Vierter Jahrgang.

Heft 3 u. 4.

Pp. 345-357. A. Otto continues his study of proverbs with this article on "Essen und Trinken im Sprichwort." Most of these fall under the general headings of hunger and thirst, bread and salt (representing the necessities of life), pork (the choicest meat), vegetables, eggs, fruits and nuts, salt and pepper, hellebore, vinegar, honey, gall, drinking and feasting. An unusually large number are common to other languages.

P. 357. *Instar*. Additional evidence that *instar* was originally an infinitive used substantively. cf. Archiv II 597. E. W.

Pp. 358-388. In this number closes the exhaustive article on "*Uls, trans* und *ultra*," by Ph. Thielmann. The original use of *trans*, "crossing" (a sea, stream, mountain), is rarely extended to such expressions as *tr. paludem, stagnum, vallem*, etc. *Tr. ripam*, "to the other bank," is a contraction of *tr. flumen in altera(m) ripa(m)*. The tendency to emphasize one of the terminal points of the motion permitted, as early as Plautus, *tr. parietem*, "to the other side (behind) the wall," *tr. maceriam*, etc.; yet so persistent was the normal usage, *tr. flumen*, and the like, that even *tr. id flumen* is rare (Caes. B. G. 2, 16, 2), and *tr. quod* does not occur. The poets alone ventured to add a limiting adjective. Very interesting is the encroachment of *ultra* on *trans*. Although they started with many points in common, *ultra* readily lent itself to further extension, while *trans* remained more nearly fixed. Perhaps the earliest instance of encroachment is Cic. Prov. Cons. 34, *Nihil est u. illam altitudinem montium*—a negative sentence in which *ultra* is often found and which *trans* avoids. Rivers, mountains, and especially seas were frequently conceived as boundaries, and we find *u. fretum* in Cic. Att. 16, 4, 4, even before *tr. fretum*. *U. Tiberim* occurs for the first time in Prop. 5, 10, 25, and in a negative sentence. Curtius purposely avoids *trans* and is the first to say *u. flumen, amnem*, etc. Some of the especially strong combinations with *trans* never have corresponding expressions with *ultra*; thus *u. Anienem, u. Appenninum* never occur, *u. Padum* but once and then in the seventh century. The peculiar uses of *trans*, and the instances of the encroachment of *ultra* on *trans* are given at length under convenient headings. Then follow chapters on "Lokales *ultra* nebst Uebergreifen von *trans*"; "*Ultra* mit Mass- und Zahlbestimmungen"; "Modales *ultra (trans)*," with a long list of stereotyped expressions. Very common is *u. modum*, and parallel with this is *praeter m., supra m.,* and *super m.* *Praeter* is usually the earliest, and, contrary to the general law, the first to die out, the other forms going down into the Romance languages. The closing chapters are on "Tem-

porales *ultra* (*trans*)," a development from the local use; and "Endliche Schicksale von *trans* und *ultra*." *Trans* was known in the Roman "Volkssprache" only in its local signification, "over," "on the other side," but in those languages which retain the word (Span., Port., Prov. *tras*, Old French *tres*, *tries*), it has the meaning "behind," as if coming from such Latin expressions as *tr. parietem*, *tr. siparium*, etc. The history of the word in Gaul is of interest to Romance students. It is not found in the 87 volumes of Migne, in Fredegar, in the Gesta, or in the so-called Aethicus Ister, while on the other hand *ultra* = *trans* is common. *Ultra*, beginning in early Latin with its local signification, and developing in the classical authors the germs of its other and later uses, finally absorbed its rival *praeter* and was continued in the Romance languages.

P. 388. J. N. Ott takes exception to the derivation of *ullageris* given in Archiv III 176, and derives it instead from *olla*.

Pp. 389-399. *Penes*. P. Hirt. A conclusion of the historical treatment of *penes* begun in Archiv IV 88 ff.

Pp. 400-412. Substantiva mit *in privativum*. Ed. Wölfflin. For both subjective and objective reasons, verbs were not compounded with negative *in*. Confusion would have followed had it been attempted. *Ignoscere*, "to make an examination," cannot possibly equal *non noscere*; *Infitior* is only a fictitious secondary form of *infitiari*, and *impiare* is from *impius*—not *in* and *piare*. On the other hand, *in privativum* is chiefly compounded with adjectives, as *sanus insanus*, *mortalis immortalis*, with which are classed those of participial formation, *diligens indiligens*, *sapiens insapiens*, *aptus ineptus*, etc. Most substantives thus compounded came from negative adjectives, as *infamia infamis* (*fama*), *ineptia ineptus*, *incommoditas incommodus*. It is the purpose of this article to consider (for the first time) to what extent substantives have been compounded with *in privativum*, without the evident intervention of adjectives.

The earliest instances of *intemperies* exhibit the word in its transferred sense, meaning in Plaut. Capt. 911 "misfortune," though more commonly "*insania*," "*insolentia*." Cato is the first to apply it to the weather, and is followed next by Livy, who probably uses it in imitation of the annalists. It occurs but twice in Cicero, and is avoided by Caesar and many others. *Insatietas*, Plaut. Aulul. 487, seems to be the only occurrence. The constant use of *ingratiis* as a quadrisyllable in Plautus is evidence that it is not the ablative of *ingratus* with an ellipsis; that it is, however, a substantive is shown by the fact that *tuis* and the genitive *amborum* may limit it, though in appearance and in use it is generally an adverb. The form *ingratia* is found first in Tertullian, and comes directly from *in* and *gratia*. Very similar is the ablative *iniussu*, occurring first in Terence (Hec. 562, 704, Phorm. 231), and not, as Professor Wölfflin says, in Cic. Inv. I 56. It may be worthy of note that neither Harper's, Georges nor De Vit give any instances earlier than Cicero, and that in model prose it is generally, if not always, limited by a genitive or possessive pronoun. The readings *inreligio*, Cornif. 2, 34, and *invaletudo*, Cic. Att. 7, 2, 2, are doubtful. Thus the language of the golden and silver ages contained only a few deeply rooted expressions, as *intemperies* and *iniussu*, and ventured upon no new combinations, with the one exception of Pliny, well known as a careless writer, who introduces *inquies*, H. N. 14, 142.

With Tertullian there arose a new and fruitful era in this development; and the fact that the use of these substantive compounds also occurs freely in Apuleius, Gellius and Cyprian (Fronto was too much under the influence of Cicero to employ them) goes to show that they were a peculiarity of the African dialect, and the free use of other compounds of *in privativum* in African Latin also favors this. This so-called Africitas consists, for the most part, of those vulgar peculiarities which crept into the earliest Latin version of the Bible, and also, in part, of attempts to translate the Greek original literally.

Derivatives in *ia, ium, ies*. *Iniuria* is probably from the adjective *iniurus*, instead of *iniurius*, as Georges gives it, and so *incuria* may come from an adjective **incurus* (cf. *securus*) instead of *cura*. The compound *infittias* (*ire*) goes back to **fatia*. Cic. Parad. Stoic. 50 is evidence that the old spelling *infittiae* is wrong. *Infortunium*, apparently stricken from the Latin vocabulary by Cicero and Caesar and most other classical authors on account of its irregular formation, was revived by Apuleius, who probably took it from the early poets rather than the familiar language of his time. Cicero used *indolentia* to translate ἀναλγησία, although *indolens* does not occur before Hieronymus. *Inedia* is found in all periods without any closely related form. *Infinitas*, and not *infinitia*, was the word that Cicero chose to translate ἀπειρον, ἀπειρία; once he uses *infinitio*. *Illuvies*, a favorite word with Plautus, Terence, Lucilius, and Pacuvius, is not (with Georges) from *illuo*, but in *privativum* and *luere*. *Inperfundies* and *inbalnities* remain ἀπαξ εἰρημένα in Lucilius.

P. 412. *Mulus, mulaster*. E. W. The French *mulâtre, mulatte* seems to go back to *mulaster*, a form not found in Latin. Without discussing the etymology given by Diez, the writer suggests that *mulus*, the "mongrel animal," was transferred to the crossing of races (white and black). He corrects Georges, who does not distinguish between *mulus* and *hinus*; cf. Varro, de R. R. 2, 8, 1.

Pp. 413-421. *Velum* = Fahrzeug, Floss. By Heino Pfannenschmid. The writer attempts to prove that the Lorraine word *walle*, found as early as 1507, has the same meaning with *voile* = raft, and that this is not to be connected with *voile* meaning sail, nor with *voile* meaning veil, but comes from Latin *velum* = *vehiculum*. *Velum* had, in classical Latin, a double meaning, that of "sail" (used chiefly in the plural, "sails"), and "cloth," "awning," "veil." According to Georges the former is derived from *vêhere* through *veh-ô-lum, veh-û-lum, veh-î-lum* (for other derivations see Vaniček and Bréal). *Velum* from *vêhere* could mean nothing else than "Fahrzeug." How did this word receive the meaning of sails? Certainly not, with Curtius and others, through the idea of the motion which they produce—the earliest boats had no sails. It is more natural that the name for sails came from the material of which they were made. The Greek expressions for sail, ἱστίον, ὀθὼν, σινδών, and φώσσων, as well as *carbasus* and *lintea*, favor this, and therefore *velum* = sail should come from the same root as *velum* = awning, veil; viz., *Feo-* (cf. *vestis*). That there was, however, a *velum* = *vehiculum*, which the literary language dropped on account of the confusion with *velum* = sail, but which lived on in the *lingua rustica*, the French words *walle, valle, voile*, meaning "boat," "raft," testify.

P. 421. *Inpensae*, Mörtel. Otto Seeck. *Inpensae*, meaning "mortar," occurs in the Epitome of Vitruvius and in Symmachus. The writer would change *expensarum* to *inpensarum* in Salvia de Guber. Dei, III 1, 1.

Pp. 422-454. A continuation of G. Gröber's valuable work on the "Vulgarlateinische Substrate romanischer Wörter" from *obedire* to *pūtidus*. This and the previous articles show us that the quantity of vowels in the late spoken language must have differed considerably from the classical literary standards—as the latter did from the archaic. Thus only can we account for numerous differences in the literary Latin and that here attested by the Romance languages. These changes occur not only in the "hidden quantities," which are necessarily more or less obscure for classical times, but also before single consonants against the authority of the poets. The long vowel in *pērtica* is probably a misprint.

Pp. 455-466. Die lateinischen Adverbia auf *-iter*. By H. Osthoff. The adverbs in *-iter*, *-ter* are compounds of the corresponding adjective and *iter*; thus *brev-iter* means a "short-way," *celer-iter* a "quick-way," *dur-iter* a "hard-way," etc. A great many of these adverbs are formed by the juxtaposition of adjectives with *i*-stems and the following *iter*. *Breve iter* in the "sermo cotidianus" would readily become *brev-iter*. In much the same way the neuter singular of adjectives of *o*-stems unite with *iter*. Thus *long'iter* comes from **longo(m)iter* by the customary dropping of *m*, as in *anim'advertere* from *animum advertere*.

These adverbs are also formed from a number of consonantal stems of the third declension whose accusative singular is the same as the nominative of the three genders, e. g. *audaciter*, *feliciter*. This group may have been formed by analogy after the first mentioned, or it is possible to suppose an early neuter form without *s*, as **audac iter*, *felic iter*, etc. An appendage to this group are the adverbs from consonant stems lacking the *i* of *iter*,—*audacter*, *inertiter*, *solertiter*, *arroganter*, *frequentiter*, and others ending in *anter*, *enter*. Only a few will accept the theory that an *i* never existed in these words. At first sight *brevis-ter*: *brevis*: *audac-ter*: *audac-s*, but this would necessitate the forming of all the other adverbs of this class after the analogy of *audacter* alone, and furthermore *t* in **frequentiter*, etc., would produce *s*, as in *versus*, *scansus* and the like. Thus it seems that the original ending must have been *iter*.

Inertiter and *sollertiter* appear to stand by themselves. *Ars* represents an earlier **ar-ti-s* inasmuch as it belongs to the *i*-stems (gen. plur. *arti-um*). Therefore the compounds once had the neuter singular forms **in-erte*, **soll-erte*, and, like *brev-iter*, from **sollerte-iter* was formed **sollert-iter*. Among the many adverbs in *-anter*, *-enter*, *clementer*, *frequentiter* and *recenter* represent the earliest formation, and the adjective ending in *-ent* (**clément-iter*, etc.) may be considered the original form of the neuter singular. The meaning of the adjectives is not opposed to this explanation. They either have been or could be used with *iter*; in fact *clēmēns* from **cleiē-mēns* is related to *clivus*, *clinare*, and originally meant "slowly rising" or "gently sloping," and *clémenter* in this sense is a favorite word with Tacitus.

The syncopation of *audac-iter* to *audac' ter*, **sollert-iter* to *sollert(t)'ter*, **frequent-iter* to *frequent(t)'ter* is in accordance with the following law, which the writer attempts to establish for syncope in general: that for the syncope of a short vowel in any other than the second syllable, the preceding syllable must be long; but for syncope of the second syllable it is not necessary that the initial syllable be long, as we find both *lāridum*, *lārdum*, and *vālidus*, *vāldus*, etc. Not

in all cases, however, where permissible, does syncope occur. That it is so regular in the formation of these adverbs is due to the harsh sound in the endings **ert-iter*, **ant-iter*, **ent-iter*. The three isolated forms in *-ulter*, *faculter*, *difficulter*, and *simulter*, appear to be the enlargement of the old adverbial forms *facul*, *difficul*, and *simul* by *ter*, which in *brevi-ter*, *audac-ter*, etc., was felt to be the suffix. By analogy, also, was formed *aliter* from **ali-iter* (*alius*), not from **aliud-iter* or **alid-iter*, and *nēquiter* from the stem *nēqu-ior*, *-issimus*. In this connection *practer*, *proper*, and *inter* are mentioned as purely comparative forms from **prai-ter(o)-s*, **prop(i)-ter(o)s*, **en-ter(o)-s*.

Pp. 467-531. *Abeo*. By Jos. Menrad. An exhaustive lexical article prefaced by a conspectus and a treatment of forms, and closing with note on *āb-ē-ōna et ad-e-ōna*.

P. 531. *Natare*. John E. B. Mayor. A correction of Madvig's conjecture (*nātāre*, *adnātāre*) for Ovid Met. 4, 46.

Pp. 532-561. *Abicio*, *abiectus*, *abiecte*. A lexical article by Ph. Thielmann, treating of *abicio*, *abiectito*, *abiectus*, *perabiectus*, *abiecte*, *abiectio*, *abiaceo*, with additional observations.

Pp. 562-586. A continuation of Wölfflin's lexical article from *ablatio* to *abnuto*, with some special remarks on *abnuo*.

P. 586. *Subitare*. E. W. *Subitabo* should be read instead of *suscitabo* in the Apocalypse 3, 3.

Pp. 586-620. Miscellen. Die Etymologie des Namens *Iulus* in Augusteischer Zeit. Ed. Lübbert.—Verbalformen vom Perfectstamme bei Claudian. Th. Birt.—Das lateinische futurum exactum. Franz Cramer.—*Saeculum*, *saecula*. Henry Nettleship.—I. Zwei neue Fragmente archaischer Poesie. 2. *Achariter*. 3. *Balan*. 4. *Salaputtium*. Ph. Thielmann.—Über *scūs*, *sētius* u. s. w. A. Zimmermann. *Iulicae*, Bartflaum. Adolf Sonny.—Firmicus Maternus. Karl Sittl.—Zur Peregrinatio ad loca sancta. Paulus Geyer.—*Scopēre*, *scrobere*. J. N. Ott.—Zu Lucilius 710 B. Zu Ausonius Ephem. 8, 16. *Prosodiacus*. J. M. Stowasser.—*Ut quid?* *Prorsus ut*. *Cornuficius*. Ed. Wölfflin.

Pp. 621-645. Review of the literature of 1886-7.

F. M. PEASE.

JOURNAL ASIATIQUE, 1888.¹

Vols. XI, pp. 113-155, and XII, pp. 209-253. Buddhist studies, by M. Léon Feer. It is well known to Oriental scholars that Gautama Buddha, in the fifth century B. C., came to the conclusion that bodily austerities were useless as a means of obtaining liberation. His idea was that freedom from the painful cycle of continued rebirths, that is, from Samsāra (transmigrations), was to be obtained by means of (Bodhi) knowledge evolved out of the inner consciousness through meditation (*dhyāna*) and intuition. In contradistinction to this Buddhist idea, the main idea of Nātaputta, the founder of the Jaina sect, seems to have been that liberation was to be maintained through subjugation of the passions and through mortification of the body. The term Jaina, 'conqueror,'

¹ See A. J. P. IX 514.

however, is used in both systems, but Gautama was a Jaina or conqueror through meditation, whereas Vaidhamāna Mahāvīra Nātaputta was a Jaina through Tapas or bodily austerity. In fact, the Jainas, like many other ascetics, were impressed with the idea that it was necessary to maintain a defensive warfare against the assault of evil passions by keeping the body under and subduing it. They had a notion that a sense of shame implied sin, so that if there were no sin in the world there would be no shame. Hence they argued that to get rid of clothes was to get rid of sin; and every ascetic who aimed at sinlessness was enjoined to walk about with the air or sky (*Dig*) as his sole covering.

The eternal problem of the relative value of intention and action divided these Buddhist sects, as it has created the modern sects in Europe. M. Feer introduces us into the strife between the two schools, in his article printed in *J. A.* IX 309-349. In Vol. XI he discusses the legendary narrative contained in the commentary to the *Sūtra* of *Upāli*. In order to prove the preeminence of the acts of the spirit above those of the body and speech, Gautama gives four—or rather to say three—narratives of kingdoms ruined on account of their kings' malignity against the saints or *Rṣis*, viz. that of *Daṇḍāki*, *Kaliṅga*, and *Mejjha*. The first and second stories agree in contents and matter, the third differs from them. The narratives go to show not only the danger involved in ill treating saints, but also the fatal influence of the sophism, *post hoc, ergo propter hoc*. The value of the commentaries on the first two narratives or *Jātakas*, Nos. 522 and 423, is discussed. Then follows a detailed account of King *Mejjha's* ruin, and the writer closes with a theory of the disagreement between text and commentaries as regards the proper names of the kings; F. reaches the conclusion that the section of the text of the *Sūtra* of *Upāli* under discussion is incorrect and has to be emended on the basis of the commentaries. The second article treats of the historical and doctrinal questions concerning Nātaputta and the *Nigaṇṭhas* or *Digambara* Jains, that is, the sect of naked ascetics. In the main we can say that the aversion of Buddhists against *Nigaṇṭhas* is based on the old adage *odia proximorum acerrima*. The article is divided into five sections: (1) the person of Nātaputta, his name, polemics, residence, death, and the place which he occupies in the eyes of his followers; (2) the school of the *Nigaṇṭhas*, their tenets. Evidently the question of dress was a crucial one, and in process of time a party seems to have arisen, even among these *Digambara* Jains, opposed to strict asceticism in this particular. This sect ultimately formed themselves into a separate sect, calling themselves *Svetambaras*, that is, 'clothed in white garments'; the latter admit women into their order, which are called *Nigaṇṭhis*; the *Digambaras*, for obvious reasons, do not admit women. The school survived its founder. A few characteristics of both sects of Jainas as distinguishing them from Buddhists are the four chief moral prohibitions, the first being, kill no living creature; minor differences are, that the Jain rule forbids the use of cold water, and enforces suppression of pains. Again, Jainism makes *Dharma* and *Adharma*, good and evil, or rather merit and demerit, two out of six real substances, the other four being matter (*pudgala*), soul (*jīva*), space, and time. (4) The place and sphere of intention in actions, according to Gautama and Nātaputta; (5) *Nigaṇṭhas* and Jains, Nātaputta and Mahāvīra; and the relation between Gautama and Nātaputta.

Pp. 155-219 and 401-490. Syriac literature is preeminently a theological literature. James of Edessa is one of the most prolific contributors to it. He is the Bar-Hebraeus of the seventh century. M. L'Abbé Martin, who has done so much to widen the range of our knowledge of Syriac literature, has given us an analysis of the last work of James, which is a *Hexaëmeron* or description of the six days' creation work. James died before his work was completed, and his friend George, Bishop of the Arabians, added the closing paragraphs. M. Martin gives a very minute description of the MS of the *Hexaëmeron*, which he had discovered in the city library at Lyons; it is dated Thursday, March 8, 837 A. D., and was written by Dioscorus. M. Martin's article is important because it shows us the extent of the knowledge possessed by the most eminent Syrian scholar of that time. James' illustrations and quotations from Greek writers have been an inexhaustible source of instruction for later Syriac authors; the comparison of a few quotations in Payne-Smith with passages in M. Martin's extracts from the *Hexaëmeron* show, e. g. that Bar-Kêfâ (†903) in his *Hexaëmeron* often copied J. of E. verbatim. It must be admitted that J. gives us some results of his own experience and thoughts, but on the whole he relies on Greek writers, in geography above all on Ptolemy. The chapter on the mountains and the countries of the earth he translated bodily from Ptolemy, without remembering the great changes which had taken place during the six centuries since the days of the great geographer. James did not travel extensively and his knowledge of geography was but book-learning. He knows the names Shôshitar and Shûshân, but he mentions them as lakes formed by the Tigris. Nothing shows that at that time the spread of the Arabic empire facilitated the acquisition of an extensive knowledge in geography and ethnography. In this they differed greatly from the Greeks of old; but let us remember the condition of the clergy at that time, the state of education, and the great authority of the 'ancient.' Important is J.'s information concerning affairs in his own home, Northern Syria and Osroëne. His peculiar style, his prolixity, his fondness for picturesque, minute description, his care in fixing proper names and foreign words, is shown again in these extracts, as also his zeal for a correct text of the Bible. M. Martin proves that J. prepared a Syriac text by 'emending' the Peshitâ in the O. T. with the help of the LXX, and in the N. T. with that of the original text. The same principle, we are reminded, was carried out about the same time by Theodulph, Bishop of Orleans (†823), which resulted in a mixture of the Vulgate of Jerome and the LXX, later known as the *Vulgata Clementina*, and containing all the apocryphal additions of the LXX. M. Martin urges a complete edition of the *Hexaëmeron*, which, he says, would enrich the Syriac Lexicon with a number of new words and throw fresh light on many hitherto obscure passages.

Pp. 220-249. History is represented in this volume by the investigations of the indefatigable M. de Harlez on the Chinese dynasties of Tartar origin; he shows that the relationship between Mandshu and the Niutchen dynasty—or, to use the sacred language, the Kin or Golden dynasty—who ruled over Northern China in the twelfth and thirteenth centuries, are more of a collateral than of a direct character. The learned professor of Louvain has carefully examined all the Niutchen words which have been met with in the Chinese sources by Visdelou and Wylie, and the result of his careful comparison and

study is that out of 110 words 10 only can be found identical in Mandshu, whilst 30 are much like as many Mandshu words, but generally with suffixes somewhat different; 50 are altogether different from the corresponding words in Mandshu. A list of 75 proper names, collected by the same scholar, shows that 42 might be explained as Mandshu words. In summing up his results Prof. de Harlez says that the Mandshus belong to the same ethnic family as the Niu-tchis, but they are not their direct descendants. The Mandshu language is closely connected with that of the Niu-tchis, the two being equally dialects of one and the same language, but these dialects are quite distinct and present great discrepancies, and at the same time great similarities.

Pp. 250-280, 309-343. Prof. Maspero contributes an important paper on "The Egyptian Hierarchy." The article is based upon a papyrus originally in the Hood collection, and now the property of the British Museum. It consists of two sheets, the first containing sixteen, and the second seventeen lines of cursive hieratic writing. It purports to be written by "The scribe of the sacred books of the double Treasure-house, Amenemap, son of Amenemap," and belongs to that somewhat obscure period which lies between the twenty-first and twenty-sixth dynasties. After a long and bombastic title, the scribe begins with a catalogue of celestial bodies and phenomena, and thence passing on to things of this world, he ends with the earliest Table of Precedency known in Egyptology. The list begins with the god, the king and the royal family, and ends with the bootblack. Barren as it is, this antique table furnishes M. Maspero with the text for a very valuable and interesting historical treatise, in which he reviews this quaint procession of bygone personages, analyzes their titles and functions, and reconstructs the entire fabric of society as represented in Egypt by the court and the priesthood of some 2800 years ago.

Pp. 344-400 and XII 253-304. M. Camussi prints an article on hydrophobia, its definition and treatment among the Arabians, beginning with Muhammad. A chapter is devoted to a discussion of the Cantharis, or Spanish fly, used as a vesicatory; and another to the treatment of hydrophobia in Algiers and Tunis. M. Leclerc sends a number of critical remarks to this article, printed in Vol. XII 357-360.

Pp. 491-503. M. J. Darmesteter communicates the text, translation, and a running commentary of six tomb-inscriptions from Caboul, sent to him by Colonel Pratt, commander-in-chief at Abbottabad, Bokhara. They are epitaphs of Emperor Bâber and other Mongolian princes.

Pp. 504-533 and XII, pp. 311-330. M. E. S  nart, of the Institute of France, the well known authority on Buddhist-Sanskrit, and one of the Council of the Pali Text Society, made a visit to India, the chief object of which was to supplement by direct inspection the patient study of years which he has devoted to the various inscriptions bearing the name of Piyadasi, the A  oka of Southern Buddhists, grandson of Chandragupta. These are, in his opinion, the most ancient dated monuments of India, the most ancient dated witnesses of its religious life and the progress of Buddhism. The result is that he has been able to settle the text of many passages hitherto doubtful. Prof. S  nart opens with a discussion, from new materials, of what is known as A  oka's twelfth

Pp. 199-204. M. de Rochemonteix has a note on the descendants of Mizraim, son of Ham, Gen. X 13-14, based on Egyptian sources.

Pp. 205-207 contain a brief obituary of M. Abel Bergaigne.

Pp. 305-310. M. Clermont-Ganneau continues his studies in Arabian epigraphy. In Vol. X 496 ff. he gave a plan of the bridge of Lydda, and added text and translation of an inscription on this bridge. Lately he has succeeded in getting an excellent photograph of the bridge and the inscription; his new recension of the text differs from the first in several minor points.

Pp. 360-410. M. E. Amélineau has been fortunate in finding two fragments containing, in the Theban dialect, the history of two persons well known at the time of the Arabian conquest of Egypt; the one being a simple friar, Apa Samuel of Nitrie, born in Lower Egypt in the second half of the sixth century A. D. and died in Fayoom, the other a Jacobite archbishop of Alexandria, Benjamin, in whose time Egypt became a part of the Arabian monarchy. The fragments are the property of the Clarendon Press and are deposited in the Bodleian Library. M. Amélineau prints text and translation of the two MSS, and adds some remarks as to their value for history and geography. Some light is thrown by them on the obscure period of the history of Egypt during the Arabian conquest. The name Makaukas, which occurs in these fragments, was declared by Von Ranke, *Weltgeschichte* V, p. 143, to be the name of a legendary person, and considered by Karabaçek a corruption of Mouqoqis corresponding to Greek *μεγαρχής*, our fragments prove to be the name of a real person. Ma-kaukas represents Greek *καρχίος*, and it is very likely a surname of George, son of Mina; this sobriquet was given him by the Copts, who despised him because he was the chief revenue collector in Egypt in the service of Emperor Heraclius. Now *καῦκον*, also written *καῦχον* and *καρχίον*, was the name for a piece of money at the time of Emperor Justinian. [Du Cange s. v. says: *Caucii Nummi: καρκίοι*, a Graecis Byzantinis appellati ii, qui paululum erant concavi, adque adeo 'cauci' formam quodammodo referebant, cuiusmodi passim videre est in gazophylaciis apud eorum rerum studiosos.] Thus *καρκίος* is the man of the *καρκίον*. This also explains the use of the Arabic prefix *ma-*. Ma-kaukas thus means originally, he who makes *καρκία*. The vocalization Muqauqis, found in some Arabic texts, proves that the Arabian writers considered it a foreign word.

Pp. 411-439. M. Ryauon Fujishima translates and annotates chapters 32 and 34 of I-Tsing's *Travels in India*. This country was visited by a succession of Chinese priests during the early part of the Tang dynasty (VII saec. A. D.) Of these travellers the most famous were the three, Fa-hien, Hiouen-thsang and I-Tsing. The memoirs of the former two have been translated by MM. A. Remusat and Stanislaus Julien. M. Fujishima supplies us with a translation of two chapters of I-Tsing's memoir. I-Tsing was a Buddhist priest, and went to India to learn Sanskrit, in order to be able to translate into Chinese some of the sacred books of his own religion, which were originally written in Sanskrit. He left China in 671, arrived at Tâmrâlipti in India in 673, and went to the great college and monastery of Nâlanda. He then visited more than thirty countries and turned homewards, having been away some twenty years. He brought home with him nearly 400 distinct volumes of

original copies of the Sûtra, Vinaya, and Abidharma (scriptures). After a short rest he began the work of translation. The two chapters of his memoirs treat of Hindu literature and hymnology, and the system of education in India and China. Vol. XIII, pp. 490-496 the author prints an index of Sanskrit-Chinese words occurring in these two chapters of I-Tsing. [A good summary of I-Tsing's memoirs is given by Max Müller in his book, *India, what can it teach us?* pp. 229-232.]

Pp. 440-470 contain an interesting account, by Max von Berchem, of his visit to the castle of Banias. He re-examined the three inscriptions and supplements M. Clermont-Ganneau's remarks in *J. A.* X 496 ff., closing with the announcement of a fourth inscription found in the same place.

Pp. 471-490 and Vol. XIII, pp. 33-90. The princes of the first crusade and the Syrian Jacobites at Jerusalem form the subject of an interesting paper by M. l'Abbé Martin. At the same time that M. Martin received the MS of the Hexaëmeron of James of Edessa from the city library at Lyons, a second MS, containing a breviary of the Jacobite church, was sent to him. It was a MS of the twelfth or thirteenth century. The last three pages of the MS contained an incident of the history of the first crusade, written by Friar Michael, and ending with Feb. 1, 1138. Its contents proved to be similar to the appendix of the Syriac MS No. 51 of the Paris Library, which is dated Aug. 25, 1138, and written by the Friar Romanos. The two MSS supplement and explain one another. Text and translation of the extracts is prefaced by an interesting summary of the history of the Jacobites of Jerusalem at the time of the first and second crusades, and of that of the immediate successors of Godfrey of Bouillon.

Nouvelles et Mélanges. Vol. XI, pp. 281-308. M. l'Abbé Quentin gives text, translation, and interpretation of an archaic Babylonian inscription of five lines. At the right side of the text is an illustration representing Izdubar fighting a bull. Quentin maintains that the cylinder belongs to the old school of Agade (?) and that it may date back as far as 5000 B. C. Reading and interpretation of the text are rather fanciful and uncertain, and M. Jos. Halévy has justly raised objections to it in the *Zeitschrift für Assyriologie* (cited hereafter as *ZA*) IV, pp. 222-24.

M. Halévy, the famous anti-Akkadist, explains the Akkadian word *din-gir* 'God,' from the Assyrian *di-gi-ru-u*, occurring in *K.* 2100, col. IV 9 ff. (see *PSBA.*, 1887, p. 377), as a synonym of *hi-li-bu-u* and *i-lu* God; he derives *hilibû* from *halâbu* to protect, and *digirû* from a root **dagâru*, also meaning to protect, with which he combines *ni-in-da-ga-ra a-ḥa-meš*, V *Rawl.* 1, 125, usually explained as *Ips. pl. Ifte'al* of *magâru*.

M. C. Huart sends a note on the pretended name *dért* for the dialect of the *Parsi* of *Yezd* which should be called *guébri*.

M. Clermont-Ganneau examines the Palmyrene text of one of the Graeco-Palmyrene funeral inscriptions collected by M. Loytved. The Semitic text reads:

מרקס יוליוס מכסמוס | ארסטידס קולון | ברתיא אב להדי לוקלא אתת פרטנכסו.

He proposes to read *מכירה* *ḥ*, and translates Marcus Iulius Maximus Aristeides, a colonist of Berytos, the father of Lucilla, wife of Pertinax.

M. Groff has a remark on the word *קלי*, occurring in an Egypto-Aramean papyrus in the Louvre. He reads *Kelbi*, and interprets it as meaning 'a sort of wine.' M. de Vogüé prints a further observation on this word in Vol. XIII 277-279.

M. Barbier de Meynard reviews Count Landberg's *Conquête de la Syrie et de la Palestine, texte arabe de Imâd ed-Dîn*. I. Leyde, 1888, in-8vo.

Pp. 534-555. M. Halévy compares Hebrew *gopher* with Assyrian *gi-pa-ru*.

M. Clermont-Ganneau sends a communication relative to some names of places, among others to *Našir-i Khosrau*; and he identifies several localities in the neighborhood of Nazareth.

M. Feer reviews C. de Harlez' *Histoire de l'empire de Kin*, Louvain, 1887, and *La religion nationale des Tartares orientaux, Mandchous et Mongoles*, Bruxelles, 1887.

M. Pognon reports the discovery at Aboo-Habba of contract-tablets belonging to the period of the first Babylonian dynasty. In the course of his remarks he discusses the two names *Am-mi-za-dug-ga* = *Kim-tum Kêt-tum*, V Rawl. *ditānu* stands for *dit'anū*, from the verb *dānu*, to judge, and is a form like 44, 22, and *Šamas-di-ta-nu*, which he interprets as *Šamaš* is chief, prince; *gitmalu*, *mitharu*, and *ritpašu*; cf. Halévy in ZA. IV 52-3. With regard to *Ammizadugga* he is in doubt as to its etymology.

Prof. R. Basset, of Algiers, writes about his linguistic exploration in Senegal, the result of which will appear in three volumes as soon as possible. So considerable an amount of linguistic information collected by so careful a scholar will certainly prove very welcome; but, as remarked by Prof. Basset himself, much work will yet remain to be done in the same region.

Vol. XII 331-360. M. Jeannier writes a long and spirited letter, describing Bagdad and surroundings, to which place he has lately been assigned as Chancellor of the French Consulate. Of great interest are his observations on the Arabic dialect spoken in Bagdad. On pp. 503-505 M. Clermont-Ganneau adds some remarks on vulgar Arabic, and compares some peculiarities of this dialect with classical Hebrew and Phœnician.

M. Pavet de Courteille bestows high praises on W. Pertsch's monumental work, *Die Handschriften-verzeichnisse der Königlichen Bibliothek zu Berlin*. Vierter Band. *Verzeichniss der Persischen Handschriften*. Berlin, 1888.

M. Meynard has a favorable notice of Charles Rieu, *Catalogue of the Turkish manuscripts in the British Museum*, London, 1888, in-4to. Speaking of A. Goguyer's *Manuel pour l'étude des grammairiens arabes*, Beyrouth, 1888, he cautions the reader against the fundamental errors pervading the whole book.

Pp. 491-524. The first six pages are occupied by the interesting and appreciative remarks made by M. E. Séart in memory of the late Gustave Garrez. Vol. XIII 497-499 contains a communication from M. Garrez' sister, offering the Semitic portion of her brother's library. We are glad to notice that it is

intended to republish the various articles by the deceased scholar in a volume of 'Remains.'

M. Groff compares the story of Jonah with a fragment of a magical papyrus, according to which storms could be calmed by pronouncing the name Adonai.

M. Halévy, who is nothing if not original, connects the Phoenician formula **כר ארני בר** (or **כר ארנס**), with an Athenian decree of the first half of the fourth century B. C., published in C. I. A. II 86, granting immunity to citizens of Sidon residing in Athens or Carthage. The same scholar communicates a passage from a letter of a Babylonian king to Amenophis III, in which the name of Babylonia is *Šanḫar*. The tablet belongs to the famous Tell-el-Amarna collection, and the line reads *itti šar Ḫatte u itti šar Šanḫar*, with the King of the Hittites and the King of Babylonia.

M. Darmesteter comments on an Aramean inscription discovered at Limyra in Lycia, and published by Sachau in the *Berichte der Wiener Akademie*, 1887, pp. 3-7.

Rubens Duval reviews L. I. Tixcront, *Les origines de l'église d'Édesse et la légende d'Abgar*.

The volume closes with four communications from M. Halévy: (1) He discovers in the inscription referred to above, the word 'tam,' 'resolved, decided,' and compares it with the expression *thamliphul* of Plautus' *Poenulus*. The word **לכחת** following the enumeration of the drachmae in the same inscription, he believes to be an equivalent of the terms *nuhhutu* and *maḫiṣ* occurring in late Babylonian contract-tablets in the meaning of stamped, coined. (2) He interprets a Babylonian tablet, published by Pinches in *PSBA.*, June 5, 1889, in which he reads *Malakedu*, the god *Malak* is one, supreme. The god *Malak* is identical with *Raman* or *Hadad* worshipped in the land of the *Suḫi*. The name occurs again in the inscriptions of Palmyra under the form *Μαλακβηλος*. (3) In *Isidorus of Charax* he corrects the name of the citadel in *Osroëne*, *Μανουορρα Ανυρηθ* into *Μαννουορθα Ανυρηθα* = **מנהורתא חוריתא**, which means the white cavern (cf. Hebrew **מְנַהֲרָה**, cavern, *Judg. VI 2*). (4) He explains the Hebrew *tēbhah* (**תִּבְיָה**), denoting the ark of Noah, by an Assyrian word *tubātu*, which he believes he has discovered in *IV Rawl. 17, 10b*, and meaning a vessel of reeds. The passage under discussion really reads:

1. 8. Al-si-ka ilu Šamaš ina ki-rib šamê elluti
9. ina šilli (iṣ) ērini ti-šam-ma
10. lu-šak-na šepā-ka ina tu-pat buraši.

I invoke thee god Šamas in the bright heavens, in the shade of a cedar thou art, may thy feet be placed upon a 'tu-pat' of a cypress. In line 9 Halévy reads *ti-kuš-ma* without necessity. The value *kuš* for the character *u*, *šam* is very rare (cf. the gloss *ku-uš* in *II Rawl. 48, 48cd*); as for *tu-pat*, read by Halévy *tu-bat*, constr. state of *tubātu*, it must be said that the character *pat*, *šuk* is hardly ever read 'bat' (cf. *Tigl. Pil. VI 94 ekallate šu-pat šarruti* with the variant *šu-bat*), and that the word may also be read *tu-šuk*.

W. MUSS-ARNOLT.

ANGLIA. Zeitschrift für englische Philologie. Unter Leitung von R. P. WÜLKER, herausgegeben von EWALD FLÜGEL und GUSTAV SCHIRMER. Band XI. Halle, 1889.

Prof. Wülker has called to his assistance two associate editors, and Anglia is again appearing in four parts to the volume, as when Prof. Trautmann conducted the "Anzeiger." Brief reviews of new books now regularly constitute a portion of each quarterly "heft."

Prof. Napier opens the volume with certain Anglo-Saxon fragments, to which he adds critical notes. The first of these curious prose tracts are "Adam," "On Fasting," "The Virgin's Age," "On Crime," and that which Wanley described as "Nota de Archa noe, de S. Petri Ecclesia, et de Templo Salomonis, Saxonice"—all found in MS Tiberius A. 3; they are now published for the first time (cf. Logeman: "The Rule of St. Benet," London, 1888, pp. xxii and xxiii). Then follow similar pieces on the ages of the world from Adam onward; on the phases of the moon, the times for mass as expounded by Jerome, the valuation of the "thirty pieces of silver," and the riches of Solomon. These are collected from different sources, but thus placed side by side reveal at many points a close relationship. Further on (pp. 97-120) H. Logeman also communicates a "series of scraps from Anglo-Saxon MSS," embracing homilies, confessions, prayers, creeds, and glosses of the tenth and eleventh centuries. Here may also be noticed the "Anglo-Saxonica," contributed by F. Holthausen (pp. 171-174). These are fragments of glosses, Anglo-Saxon titles to Latin prayers, a chronology of the ages of the world, and several lines relating to the first three months of the year. Dr. Holthausen announces that he is preparing for the Early English Text Society an edition of the Anglo-Saxon interlinear hymns and prayers.

"Die Englischen Tasso-Uebersetzungen des 16. Jahrhunderts" is the general title of a series of studies by E. Koepfel (pp. 11-38, 333-362; the continuation is to follow in the next volume). The first instalment treats of Abraham Fraunce, the first English translator of Tasso. The "Amyntas" of Thomas Watson (1585) is a purely original creation; the eclogues of Virgil supplied merely names and inspiration. Watson's Latin poem was Englished by Fraunce: "The Lamentations of Amyntas for the death of Phillis" (1587). The translator, though he at this time acknowledges no debt to his original, has introduced no new material; all the editions of this work of Fraunce are essentially the same, and equally exclude the common error which attributes it to the influence of Tasso. In 1591 Fraunce translated Tasso's "Aminta," and joined it and his translation from Watson into one poem, "The Countesse of Pembrokes Vvychurch." Some freedom of treatment was required to effect this combination. The changes, omissions, expansions, and insertions, which the musical and effective poem of Tasso undergoes in its transformation into the heavy, inharmonious and pedantic hexameters of Fraunce, are carefully detailed by Koepfel. Modifications imposed upon the second part, namely, the rehandling of Watson's poem, prepared the way for the conclusion of the

Yvychurch-trilogy, "Amintus Dale" (1592). In this part Koeppel is the first to recognize a free use of Ovid's *Metamorphoses*. The myths translated in the metre of the original are interspersed with learned and self-conscious passages of a prose commentary. Tasso is here cited among the authorities, but in a manner that implies an acquaintance with his prose works. Koeppel then adds a chapter of citations to show the esteem in which Fraunce as a poet was held by his contemporaries; but the praise heaped upon him by Spenser, Francis Meres, Nash, Peele, and Harvey soon met with rebuke in the caustic satire of "Greenes Funeralls" (1594). The theory is advanced that in some undiscovered work Fraunce joined Harvey in his famous quarrel with Nash, and that Fraunce (not Harvey) is the principal target at which "R. B." hurled his weapons of ridicule. Turning from Fraunce's treatment of the "Aminta," Koeppel entitles his second article (pp. 333-362) "La Gerusalemme Liberata." Of this poem the first English translation, extending through but five cantos, is the "Godfrey of Bulloigne" (1594) by R(ichard) C(arew). A long passage from Carew's translation, and a comparison of him with Fraunce, enables Koeppel to convey a notion of Carew's workmanship. Carew knew his Italian well, and this is his chief merit; he lacked the qualities of the poet, and had a dull perception for the laws and harmonies of his own language. The second division of this article is "Edmund Spenser's verhältniss zu Tasso." Though Spenser in his *F. Q.* was mostly indebted to Ariosto, he also owed much to Tasso, as may be particularly noticed in the "Bowre of Bliss" and the pastoral of Calidore. Much of Spenser's poetic imagery and figuration can be traced to Tasso's poems. The many passages from the *F. Q.*, the *Amoretti*, and the doubtful "Britains Ida," in which Koeppel discovers the influence of Tasso, are cited and compared with their originals.

"König Ælfred's Angelsächsische Uebersetzung der Psalmen I-LI Excl." (pp. 39-96) is the anticipatory title of an article by J. Wichmann. The Anglo-Saxon psalter, preserved in the National Lib. at Paris and published by Thorpe in 1835, is to be investigated as to the authorship of the first fifty psalms, which are in prose. The first inquiry is, In what relation, in respect both of chirography and of subject-matter, does the Anglo-Saxon version stand to the parallel Latin text of the manuscript? From an examination of Thorpe's fac-simile Wichmann is led to doubt the possibility that both texts were copied by the same scribe; they, however, both apparently belong to the eleventh century, though it is difficult to know which of them was executed first. It is then shown that the Latin text stands in closest relation to the *Psalterium Romanorum*, but that the Anglo-Saxon translator must have used another copy that probably contained readings from other Latin versions. The author next attempts to establish the probability that the Anglo-Saxon version is to be attributed to a layman, and accepts the report of William of Malmesbury that King Alfred at the close of his life was engaged in the translation of the Psalter, as true and as referring to this prose version of the psalms, which therefore closes the list of the great king's literary performances. A minute study of the

phonology, of the vocabulary, and of the method of translation confirms Wichmann in these conclusions.

"Zum Handschriftenverhältniss und zur Textkritik des Cursor Mundi" (pp. 121-145), by H. Hupe, is an important contribution to a very intricate subject. Hupe acknowledges that his previously published dissertation on this subject is in sore need of correction at many points, and also applies severe criticism to Kaluza's article in *Englische Studien* (XI 235-275). He is now concerned, therefore, in re-examining the whole problem in the light of his increased knowledge, and arrives at results which are summed up in a "stammbaum" of acknowledged complexity. The article contains a large number of observations that will prove valuable in the critical study of the text.

O. Glöde, in continuation of his investigation of the Latin sources of certain Anglo-Saxon poems, now presents a comparison of the Juliana with the Latin text of the legend as published in the *Acta Sanctorum* (which is based on eleven early manuscripts—variants are given from many more). The result of this comparison is that Cynewulf, in writing his poem, made careful use of some Latin version, but that this cannot have been the version of the ASS. It therefore still remains to point out the poet's original—a service to scholarship which Glöde hopes in time to accomplish. In the meantime, however, he proposes to make known to the readers of Anglia, not only the Latin original of the Andreas, but also a Greek text which has a closer relation to the poem than that of Tischendorf's edition.

F. Dieter contributes a second instalment of his studies of the "Waldere" fragments in their relation to the original form of the saga. *Ælfheres lāf* is the armor which Waldere found among the treasures taken from Etzel. The report in the "Nib. Not." that Hagan was sent by the king in pursuit of the fugitives, Waldere and Hildegûð, is to be preferred to that according to which Hagan was the first to escape. The different versions are considered with reference to the mode of battle, and the hero's retreat to the narrow mountain-pass in the Vosges. Hildegûð's exhortation to her lover to keep up his courage is most fitting before the second day's engagements. Very significant is the contrast of character between the timid Hildegund of the "Waltarius" and the brave Hildegûð. In conclusion Dieter decides in favor of reversing the order of the "Fragments," and places B at the middle of the events on the first day; it may be placed after the engagements with Gerwig or with Randolph. A reasonable interpretation is thus gained for *heaðuwérig* (B l. 17); *mægas* is emended to *mæcgas* and applied to those who were to renew the fight against the hero; *hē bið fāh wið mē* remains difficult of interpretation, and it appears to be necessary to assume a loss of several preceding lines which contained the antecedent of *hē*. The dialogue between the king and Waldere furnishes a striking contrast to the narrative of the "Waltarius," in which these persons never speak directly to each other. In this, as in so many of its features, the Anglo-Saxon fragments preserve the more original form of the saga.

A superior chapter in minute philological criticism is furnished by R. Fischer in an article entitled "Zur Sprache und Autorschaft der mittlenglischen Legenden St. Editha und St. Etheldreda" (pp. 175-218). It is a criticism of W. Heuser's dissertation on the same subject (Erlangen, 1887). Fischer takes up Heuser section by section, resisting and amplifying his material, and drawing fresh and independent conclusions. The details of this article—they cannot be briefly summarized—are of great value to the student of Middle English grammar. Fischer has proved that the St. Edith is not to be divided between two authors.

An elaborate contribution to the study of the English Mystery Plays is communicated by Alex. Hohlfeld: "Die Altenglischen Kollektivmysterien unter besonderer Berücksichtigung des Verhältnisses der York- und Towneley-Spiele" (pp. 219-310). Before proceeding to the discussion of the four cycles, the Y(ork), the T(owneley), the Co(ventry), and the Ch(ester) cycles, in their general relations to each other and in their combined influence on the development of the drama in the 16th century, several preliminary discussions are indulged in. An explanation of the French elements in Ch is embraced in a theory that also reconciles contradictions as to the age of the cycle: the author of Ch probably composed his plays early in the fourteenth century, and made use of a French mystery play (not a cycle) which had for its subject the birth and passion of Christ; a revision of Ch was made about three-quarters of a century after its composition. In a second preliminary inquiry it is asked where and by whom the Co cycle was performed. That Co really belonged to Coventry cannot be indisputably settled; it may, however, be assumed as true, but this assumption implies the inevitable conclusion that these plays were represented not by the trade-guilds, but by the Grey Friars of Coventry. The special features which distinguish Co from the three other cycles strongly confirm this two-fold conclusion (pp. 233-238). Hohlfeld now advances to his first chief theme, the general relation of the four cycles to each other. A theory of their origin and development is set forth. Though the existing manuscripts preserve neither the earliest nor the latest forms of the texts, it is not difficult to see how these cycles, growing out of the earlier liturgical plays in the church, merely offer variations in the treatment of the same subject-matter. This agreement in subject-matter is exhibited in a valuable table. The metrical form of the cycles is next carefully investigated. A great diversity is here found. In Y twenty-three varieties of strophic structure are employed; T and Co show a similar though not so extensive a variety, while Ch is unique in the employment, with modifications, of but one strophic type. The rimed couplet is found only in T, and an artistic use of alliteration is restricted to Y. All, however, agree in containing later insertions which differ in metrical structure from the older portions. The interrelation of the cycles is a complicated problem, though some trustworthy results are possible; Hohlfeld's discussion (pp. 253-285) is worthy of notice. The following conclusions are of special interest: Ch and Co are older than the group Y and T; the former two containing traces of a closer relation to the liturgical plays, were evidently composed

before the middle of the fourteenth century, the date fixed for the composition of Y. This inference is supported by the marks of strong French influence in Ch. Just as these mysteries bear evidences of their origin from the liturgical drama, so too they develop the germs of the subsequent drama. The moral plays become best foreshadowed in Co; T points forward to comedy and Y to tragedy; Ch remains neutral in vital signs. The second chief theme is the relation between Y and T. Their remarkable agreements are carefully grouped and studied. Y proves to be the chief source of T. The tragic elements of Y, which were absent from its first form, do not reappear in T; this circumstance fixes the date for the composition of T between 1350 and 1440 (the date of the present manuscript of Y).

In a note of a half-dozen pages (pp. 363-368) F. Hicketier sounds the note of negation against the interpretations hitherto offered of the three Anglo-Saxon poems entitled in Grein "Klage der Frau," "Botschaft des Gemahls," and "Ruine." He believes that they probably constitute a group of riddles, seeing special significance in their occurrence among the riddles of the Exeter Book. The unsatisfactory suggestions and emendations of the editors and commentators are briefly reviewed, and by the process of pointing out other possibilities Hicketier endeavors to induce the disposition to suspect these poems to be riddles. An appeal is made to scholars to take up the problem of interpretation *de novo* and with strict attention to the manuscript setting.

B. Assmann contributes three Anglo-Saxon tracts from MS Vesp. D 14, "Prophezeiung aus dem 1. Januar für das Jahr," "Vorzeichen des jüngsten Gerichts," and an Anglo-Saxon translation of the first sixteen chapters of Alcuin's "De Virtutibus et Vitiis." The latter is accompanied by the corresponding parts of the Latin original. The language of the three tracts is referred to the twelfth century; no opinion is advanced as to the translator of Alcuin's work. Readers of Anglia will in this connection recall MacLean's treatment of the Anglo-Saxon version of Alcuin's "Interrogationes Sigeuulfi in Genesin" (Anglia, vols. VI and VII).

K. Luick, who has become known as an investigator of Anglo-Saxon metre along the lines laid down by Sievers, now offers a study of the unrimed alliterative poems which resulted from the so-called revival in the fourteenth century of the primitive national verse-system. The title of these articles, "Die Englische Stabreimzeile im XIV., XV. und XVI. Jahrhundert" (pp. 392-443, 553-618) indicates the writer's point of view; he is looking for a survival of Sievers' "types" in a new environment. The unsettled orthography, accentuation, value of final *e*, and the fluctuations in dialect and the uncertainty of date and manner of transmission of many Middle English documents increase the difficulties of such an investigation; the writer adopts the best method possible under the circumstances, of minutely considering each poem separately, and begins with a statistical study of the first 2000 verses of "The Destruction of Troy." The laws of Anglo-Saxon verse clearly underlie the structure of this poem: alliteration

is strictly structural and regular; the metrical stress is in accord with the logical sentence stress, and the accentuation of the minor groups in collocation is also in the main true to the native system; the division between the first and the second half-lines is exact, and the first half-line differs, as in Anglo-Saxon, from the second in having greater freedom of structure, particularly in the use of anacrusis and in the occasional extension to three measures. The second half-verse is accordingly first examined with the following results: Types A and C are well reproduced. The iambic beginning, however, being specially favored in Middle English, anacrusis with A is frequent. Few examples of B in its simple form are found. There are four additional types which require special explanation: X ∪ XX ∪ and ∪ XXX ∪ named A₁ and A₂ respectively, and XX ∪ ∪, named C₁, are most frequent where final e has become silent, and are therefore derived from A and C; the fourth new type XX ∪ X ∪ X, which is very frequent in all the alliterative poems, is derived from the original types XX ∪ X ∪ X and XX ∪ X ∪ X (B and C), and is therefore named BC. The origin of this last type is referred to the lengthening of short vowels in open syllables, an original resolved stress thereby yielding a trochee. By virtue of this expansion of the resolved stress and of the special Middle English treatment of trisyllabic words containing a secondary stress, the original types D and E are very much modified, and in the main pass into the new A type with dissyllabic thesis. The first half-verse employs the same seven types found in the second, and is characterized by many special methods of expansion. Luick next studies the metre of Piers the Plowman; here, too, may be recognized the modified form of the Anglo-Saxon metre. Langley is a capricious artist; not lacking the sense for form, he at times produces excellent verse, but his highest interest centering in the didactic mission of his work, he is often swept along with a zeal for sense merely that leaves the structural requirements of his lines in sad neglect. "Richard the Redeles," "The Crowned King," and "Pierce the Ploughman's Crede," are in this order next taken up; they exhaust the Langland tradition. In the second instalment of his article the author discusses the metre of the "Alexander Fragments," "William of Palerne" and "Joseph of Aramathie;" of "The Pearle," "Cleanness," "Patience," and "Sir Gawayn, the Green Knight;" of "Morte Arthure;" of "Kleinere Denkmäler" ("The Cheuelere Assigne," "Jack Upland," etc., from Wright's "Political Poems and Songs;" "Ancient Scottish Prophecy," etc., from Lumby; "Burlesque" and "Satire on the Blacksmiths," from "Reliquiae Antiquae"). In the last chapter are treated Dunbar's "The twa marryit women and the wedo," and two short poems from the Percy folio-manuscript, "Scottish Field" and "Death and Life." These poems stand at the close of the tradition of the unrimed alliterative rhythm. Changes in the language made a further continuation of the primitive verse, in the modified types of the fourteenth century, impossible. Luick's article is important for details relating to the history of final e in Middle English, and for new light thrown upon the question of the authorship or location of some of the poems under discussion. Sievers' theory of Anglo-Saxon metre remains to be thoroughly harmonized with the restrictions of Möller.

Hirt, and others; until this is done, any formulation of rules for Middle English alliterative verse will be premature. But, whatever that system may be, Luick has at least proved the historic continuity, from Anglo-Saxon times to the first-half of the sixteenth century, of the essentials of one and the same system of verse-structure.

E. Nader concludes (pp. 444-499) his extended study of Moods and Tenses in the *Béowulf* with a treatment of the complex sentences. The discussion of the subordinating connectives is of special value as contributing both to the interpretation of the poem and to Anglo-Saxon grammar.

Karl Lentzner, the author of a useful monograph on the history of the English sonnet ("Das Sonett und seine Gestaltung in der englischen Dichtung bis Milton," Halle, 1886), contributes an interesting article on the sonnets of Robert Browning (pp. 500-517). It is a remarkable fact that Browning has written very few sonnets—only nine are known to Lentzner. These are all in the lighter vein of "anspruchlose gelegenheitsgedichte." Lentzner is safe in asserting *a posteriori* that this art-form is not well adapted to Browning's manner, though his reasoning on this point is exceedingly meagre; perhaps it is true that he that would be wise on such a subject must be brief. Browning's own testimony in "House" is, however, certainly to the point. Lentzner reproduces the nine sonnets, studies the occasions of their production and comments on their structure. He finds the poet, when inclination is not wanting, quite able to manage the form.

Wülker, the editor, continues from the preceding volume his "Versehen in den Büchern über neueste Englische Litteratur" (pp. 518-520). He corrects the error in the "Conversations-Lexicon" (Brockhaus) which attributes "South by West" to Charles Kingsley. The book was written by Kingsley's eldest daughter Rose and published, with a preface by her father, in 1874. That there is an occasional value in the use of the obsolescent *authoress* may be learned from Wülker's argument. The repetition of the well-known fact that Kingsley's "Lectures delivered in America" were first published in 1875, after the author's death, corrects a second error in Brockhaus.

"Die Englische Ausstellung des dritten Deutschen Neuphilologentages," by Max Friedr. Mann, closes the department of original articles for the third "heft."

In the form of a loosely connected commentary "On the career of Samuel Daniel" (pp. 619-630), F. G. Fleay announces a series of what he calls "discoveries" relating to the poet; of these the most important, says Fleay, is the observation that "Daniel was not merely 'at jealousies' with Jonson, but was actually represented by him on the stage as Hedon in Cynthia's Revels." The writer ("N. W.") of the epistle published with the dedication of Paulus Jovius' *Imprese* was a Waterson, and "M. P." mentioned in the epistle as "climbing for an eagle's nest," was Master Pyne, "probably the John Pyne, parson of Bear Ferres, who published

Latin Epigrams and Anagrams in 1626." One more of Fleay's discoveries may be cited: "Delia" is identified as Elizabeth Carey, daughter and heir of Sir George Carey, who had a residence at Bath, that is, on the lower Avon. This explains the Avon of the 55th sonnet. Daniel may at one time have hoped to win this heiress, he at least made a significant change in one of his lines after "Delia" had been married to Lord Berkeley, of Barkley Castle, on the Little Avon in Gloucestershire (which is *not* the Avon of the sonnet). Fleay's article contains many new and interesting details which Grosart will need to consider in concluding his edition of Daniel's works.

The book-notices and reviews in this volume will be found at pages 311-332, 525-552 and 632-643; none of these call for special remark. The volume closes with Sahlender's "Bücherschau" for 1887.

JAMES W. BRIGHT.

BRIEF MENTION.

The reviewing of the White and Seymour Series (College Series of Greek Authors, published by Ginn & Co.) is made in most cases very troublesome by the blending of translation with original comment, and German critics usually make short work of the volumes as they appear by giving the credit for the scholarship to the German original and for the typography to the American publisher. But Americans ought to deal more fairly by Americans, and though the Classical Review has American editors to see that justice is done, we are glad to make space for the report of a young scholar, who has instituted a careful comparison of Professor TOWLE's *Protagoras* with the *Protagoras* of Professor Sauppe, on which it is based.

"There is a large amount of small changes, such as the omission or addition of references, translations, and brief explanations of bits of the text or the references, condensation here and amplification there. Some of the notes seem to be superfluous, such as the translation of *σωτηρία* by 'safety,' and the observation that *ἐχῶ* with adv. = *εἰμί* with adj. Not superfluous would have been some distinct acknowledgment of forty-four notes taken directly from Cron. Jahn, on the other hand, whom Professor Towle might have used to advantage, he appears to have neglected altogether. The relegation of all or nearly all the critical notes to the appendix is an improvement. The variations from Sauppe and Cron are few and trifling. Of the thirteen omissions of Sauppe's notes, most are of little importance, but three are a loss. 316 E, where Sauppe says that the addition of *Μεγαρέως* shows Protagoras' desire to display his antiquarian knowledge, 325 E where the string of *if*'s is said to show that Protagoras is quite in earnest, and 342 D the note on *ἀλλθῆ λέγω*. Of the notes added by Professor Towle those on pp. 36. 30, 37. 5, 52. 24, 79. 1, 141. 50 are valuable additions to the understanding of the dialogue. There are slips here and there, such as Protagoras for Pythagoras à propos of *αὐτὸς ἔφα* (p. 45. 10), and 'Kroschel' for 'Deuschle' (p. 168). 'Wettstreit' is translated 'race' instead of 'contest' (p. 105, 53), and in the introduction 'ναῖν' is rendered oddly enough 'civic.'"

B. N.

While Professor Towle, as it seems, keeps close to his German authorities, Professor FLAGG, who has edited the *Iphigenia Taurica* in the same series, shows that individuality of conception and treatment which lends a special interest to all his work. In the notes on an often-edited classic every editor is forced to draw largely on his predecessors or fail of his duty to the student, but it is possible to earn what one has borrowed, and this Professor Flagg has done, and the introduction is the work of a man who himself has explored the region into which he undertakes to conduct others.

RECENT PUBLICATIONS.

Thanks are due to Messrs. B. Westermann & Co., New York, for material furnished.

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Aeschylus. *Agamemnon*; with an introd., commentary, and transl., by A. W. Verrall. New York, *Macmillan & Co.*, 1889. 62 + 272 pp. 8vo, cl. \$3.

— The *Supplikes of Aeschylus*; a rev. text, with introd., critical notes, commentary, and transl., by T. G. Tucker. New York, *Macmillan & Co.*, 1889. 37 + 228 pp. 8vo, cl. \$2.60.

Allen (T. W.) Notes on abbreviations in Greek manuscripts; with eleven pages of facsimiles by photo-lithography. New York, *Macmillan & Co.*, 1889. 40 pp. 8vo, bds. \$1.25.

Gudrun: tr. by M. P. Nichols. Boston, *Houghton, Mifflin & Co.*, 1889. 14 + 363 pp. 8vo, cl. \$2.50.

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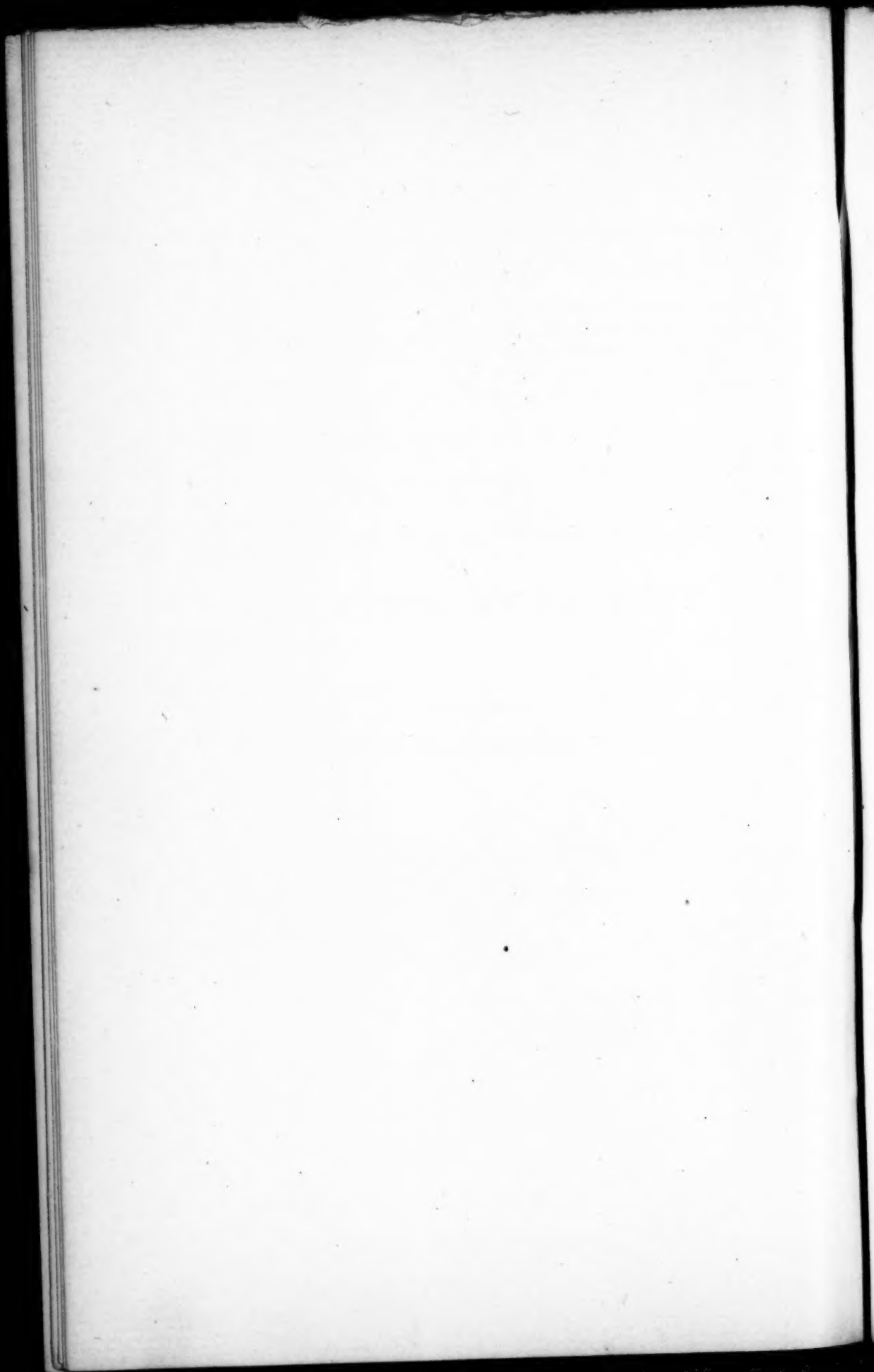
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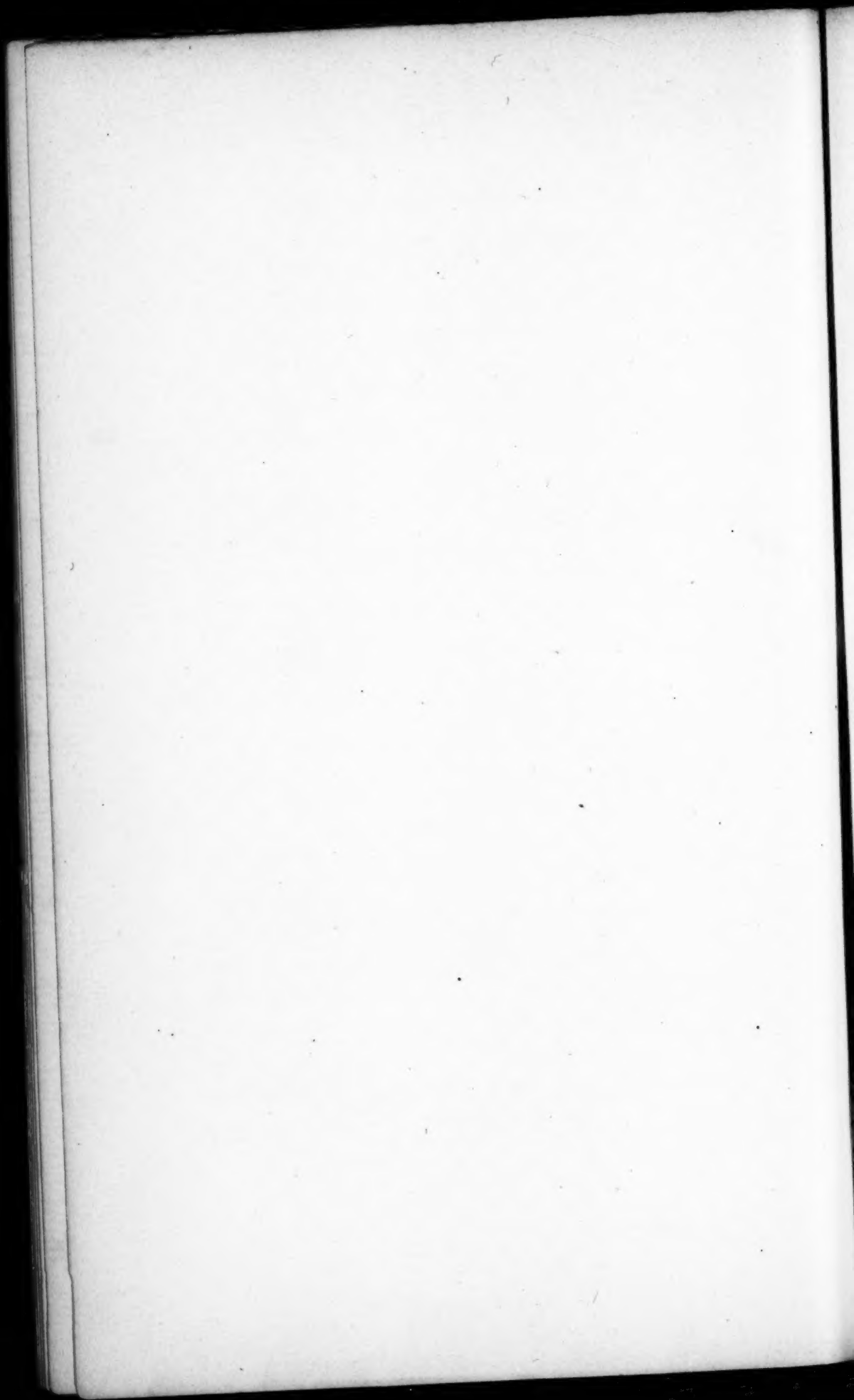
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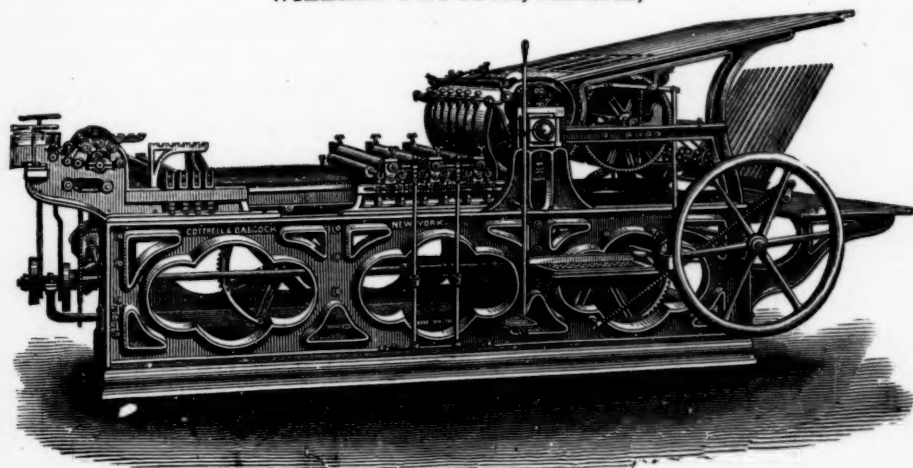
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